

THE ATHENÆUM

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No. 1512.

LONDON, SATURDAY, OCTOBER 18, 1856.

PRICE
FOURPENCE
Stamped Edition, 5d.

UNIVERSITY OF GLASGOW.

SESSION 1856-57.
The UNIVERSITY will be publicly OPENED by the Principal on WEDNESDAY, 20th of October.
The various Classes commence as follows:—
Latin and Greek—Thursday, 20th October.
Philosophy and Medicine—Tuesday, 4th November.
Theology—Thursday, 6th November.
Law—Tuesday, 11th November.
The Library will be open for the purpose of enrolment on and after Wednesday, 22nd of October.

DUNCAN H. WEIR, A.M.,
Clerk of Senate.

UNIVERSITY and KING'S COLLEGE, ABERDEEN.

MEDICAL SCHOOL.
The WINTER SESSION commences on the First MONDAY of November, and terminates on the Third FRIDAY of April.
INTRODUCTORY LECTURE, by Dr. Redfern, on the First Monday of November, at Two o'clock, P.M.

Subjects.	Lecturers.	Hours.	Fees.
Midwifery	Dr. Rainsy	8 to 9 A.M.	£3 5 0
Anatomical Demonstrations	Dr. Redfern	11 to 1 P.M.	2 5 0
Chemistry	Dr. Rainsy	10 to 11 A.M.	3 5 0
Medical Jurisprudence	Dr. Rainsy	9 to 10 A.M.	3 5 0
Practice of Medicine	Dr. Williamson	1 to 2 P.M.	3 5 0
Anatomy and Physiology	Dr. Redfern	2 to 3 P.M.	3 5 0
Surgery	Dr. Kerr	3 to 4 P.M.	3 5 0
Institutes of Medicine (Physiology)	Dr. Christie	4 to 5 P.M.	3 5 0

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Botany—J.C. Brown 8 to 9 A.M. 2 5 0
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Chemistry will be taught, as formerly, in King's College; and the other Classes in the Medical School, St. Paul's-street.

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DAVID THOMSON, Sub-Principal and Secretary.
King's College, Aberdeen, September, 1856.

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By order of the Board.
B. P. PRIMROSE, Secretary.
Board of Manufactures, Edinburgh,
September 30, 1856.

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LONDON, SATURDAY, OCTOBER 18, 1856.

REVIEWS

Unpublished Letters of Voltaire—[*Lettres Inédites, &c.*] Collected by M. de Cayrol; with Annotations by M. Alph. François, and a Preface by M. Saint-Marc Girardin, of the French Academy. Paris, Didier & Co.

WHETHER the appearance of a thousand letters by Voltaire, purporting to be now published for the first time, will attract new interest to "the old invalid of Ferney" it is not for us to predict. His name and fame, without being altogether forgotten, have been of late less appealed to in the worlds of politics, poetry, and philosophy than is fair, considering what their influence was—recollecting, too, that it is the boast of our age to give its due to every greatness, past and present. This "occultation" may partly be attributed to the non-existence of any satisfactory and complete biography,—partly to the volume and the variety of the author's writings,—partly to the absorbing interest of the events that followed his decease; but it may partly, too, be ascribed to the peculiar genius of the man. The first-mentioned disqualifications apply in equal force to Rousseau; yet there is hardly a modern French author, serious or sentimental, of any pretension in whose pages direct reference will not be found to the writer of the 'Confessions' and the 'New Heloise.' Not many will question which of the two was the better—the more genuine—man; but the world is not always constant to reality, as contrasted with seeming. There is nothing so cheap, nothing so self-flattering, as sympathy with sentimentalism. In the worship of wit, there is always something of deprecation, something of fear. We hate to fancy the lightning searching out our own secrets in proportion as we admire and recognize its brightness; forgetting that such search is often the mere instinct of a subtle and active element, in no wise implying cruel or malignant intention. The popular imputation of want of feeling brought against the sarcastic is as indiscriminating and unfair as is the popular credit for faith, purpose, and constancy, open at the service of every one professing amiability with the required fervour and unction. The name of "mockery" can be given to a man of lively spirits by any dull person, whom the slightest artifice might have hoodwinked, whom the palest pretence of virtue might have charmed into affectionate reverence. But let the name have been once affixed, and a century may pass ere the shocked and alienated world shall begin to ask by whom it was bestowed—how far it was merited.—With Time, however, false accusations, like other poisons, lose something of their venom. When Horace Walpole wrote "With all the divinity of Wit, it goes out of fashion like a farthingale," he forgot, perhaps, that divinity implies immortality; at all events, he failed to add, "but the farthingale may come into fashion again." In going through these Letters—without being blind to the egotism, audacity, vanity, and inconsistency shown by their writer—we have anew been struck with the impression that Voltaire's errors and offences were on the surface, and therefore visible,—not from any humour on his part to make himself interesting by confession, so much as because he had the impatience and petulance of a child;—because he could hide nothing, and must pass from mood to mood with a rapidity which men less sincere would have concealed under the fear of being arraigned for frivolity. We have been anew visited by a fancy that the day for a grave, yet liberal appreciation of the Author of 'The Henriade,' and 'Candide,' and 'Zaire'—of the advocate of the family Calas—

of the attached and grateful friend of the Argental and Falkener is yet to come; and that such day may bring brightness, not blackness, to Voltaire's reputation.

The history of these new Letters is stated by M. François as follows:—"They were collected," he says, "during twenty years by a distinguished man of science, M. de Cayrol."... The majority "come from the papers of La Harpe, of Falkener, of Ruault the secretary of Condorcet, of Talma, of Renouard the publisher,—from the collection of the late Beuchot, which his son-in-law, M. Barbier, the librarian of the Louvre, has kindly consented to open to us," and from other sources. A few—some twenty—letters have been already published in different periodicals; but they are now, for the first time, arranged as part of the collected correspondence.

That correspondence begins as early as the year 1718; and accordingly ranges over a period of sixty years,—winding up with a few of the notes in which the sick man of Ferney, during his last short visit to Paris, played with his death-symptoms, when excusing himself to his friends, or consulting his physician.—The first epistles are addressed to Madame de Bernières, in whose house, according to the fashion of *beaux esprits*, Voltaire was domesticated for some years before his visit to England. With this Lady's protection the philosopher in embryo, who was one day to help to shake the throne and to overset the altar, seems to have been engaged in "jobbing" for a fortune as actively as any of the unlucky folk who now-a-days haunt the *Bourse* of Paris. These are deservedly hunted by public opinion as a set of gamblers. In Voltaire's young days the gambling was still more degrading; because then, in order to gamble, it was necessary to creep up the back-stairs of some great man, who could put the small one into some good speculation; and the great man's ante-chamber was mostly to be reached by the indirect intervention of the great man's *Ariadne*. Female influence—or rather let us say feminine intrigue—was never so powerful, so prevalent as then. Thus, while the inconsistency can escape no one, it may be pleaded that it was the *misère* of the corrupt period in which Voltaire was born, which so far tainted one who agitated for truth, and struck home for liberty, that he could be found bowing in verse (as *Sir Charles Grandison* might have done) over the hand of the

Sincère et tendre Pompadour,

and at a later period, obsequiously putting the watch-manufactory, which he fostered at Ferney, under the patronage of a lower *Aspasie*, Madame Du Barry.—To return, it was Madame de Bernières, to whom Voltaire wrote in April 1726, to borrow her post-chaise for his forced journey out of France, when he was set free from the Bastille. Perhaps, by that time, their sentiments had somewhat cooled; for the letter which requests the loan closes with a hope that its writer may once more, while he lives, have the opportunity of assuring *La Présidente* "of his real and respectful attachment."—The epistle which follows it, dated from Calais in May, and addressed to one of the profligate De Tencin sisters, Madame de Ferriol, is written in warmer language. In explanation of the allusions which it contains, the reader may be reminded that Madame de Tencin,—already marked out by not a few scandals as the most unscrupulous of intriguing women,—was shut up in the Bastille in consequence of the suicide of one of her lovers, La Frenaye, who shot himself in her house, and left behind him a letter, laying his death at the heartless woman's door. The "fair Circassian" referred to is Mademoiselle Aïsse,

the purchased slave of Madame de Ferriol's brother-in-law, whose well-known love-romance, with the Chevalier d'Aydie as its *Romeo*, is among the saddest of the many sad stories of French society in the eighteenth century.—

To Madame de Ferriol.

Calais, May 6, 1726.

Will you not have, Madame, some command to give me for Monsieur or for Madame de B****? I wait at Calais, in the hope that you will deign to charge me with some commission. I am here in the house of M. Dunoquet; and by the reception which he gives me, I feel that he thinks you honour me with a little friendship. The first thing that I do in this place is to write to you. It is a duty of which my heart must relieve itself. Your benefits to me are as great as my misfortunes, and are even more vividly felt by me. You have been always constant in the kindness which I have received from you; and I assure you that you are the person in France whom I regret the most. Had I been able to live as I choose, I should assuredly have passed my life in your court; but my destiny is to be unfortunate, and consequently far from you. Permit me to greet and to embrace M. de Pont de Veyle and M. d'Argental. Have the goodness to assure Madame de Tencin that one of my greatest sorrows in the Bastille was to know that she was there. We were like Pyramus and Thisbe; there was but a wall to separate us, but we did not kiss through the crevice of the partition. As to you, the nymph of Circassia and * * *, I swear that were there in France only three other such persons, I should hang myself in despair at having to leave the country, &c. &c.

For a philosopher in embryo, the above, it will be owned, is warm enough. Verily, those who in their riper years raved as fiercely as the *Encyclopédistes* raved against sycophancy, corruption, and courtiership, did not do so without having been well prepared in the subject by experience. Let us turn to something healthier, and more honest.

Our next extracts begin some seven years later, when Voltaire had returned to France. By that time, the lender of the post-chaise and the fascinating Madame de Ferriol were forgotten for the brilliant Madame du Châtelet, of whose household Voltaire formed a part. In the following passages a story is revealed which shows Voltaire, not without his weakness, but with much of his kindness. Here he writes to bespeak the favour of M. Moncri, Secretary of the Count de Clermont, and author of some dramatic works, for a literary aspirant who had been presented to him by M. Cideville, his old schoolfellow, and a literary *dilettante*, who wrote pleasant verses. The young *Abbé* introduced was to be trained into becoming a maker of tragedies.—

1733.

Were I not bewitched (*lutiné*) by my dismal morning larum,—diabolical stomach pains,—I should have come to you, dear friend, to present to you M. l'Abbé de Linant, a friend of M. de Formont's, who is worthy to become yours also. He is a young man on whom nature has bestowed so many merits that she has fancied that, being thus gifted, he could entirely do without fortune. Whatever be the object to which he devotes himself, he must begin by knowing some such man as you are: he will be one more excellent *connoisseur* able to appreciate all that you are worth, both as to heart and as to intellect. I think to do him a good service in addressing him to you; and I am sure you won't take it ill on my part.

Can letter be more persuasive than the above? The next mention of the *Abbé* is in a *minor* key (as the musicians say), to be found in a letter addressed to M. de Formont, the *Abbé's* original protector.—

As to our Linant,—he has written a scene a couple of years ago, which scene is not worth a —. I am much afraid that he mistakes taste for talent,—and, further, I am even less contented with him than I am with his scene. I can't conceive what he has fancied

in coming to live with me;—here he is, exactly as if he were a son of mine, and it costs me a good deal. Yet he has complained to three or four persons that he has not enough for his amusements. Gentlemen, you have spoiled him;—he thinks himself above his condition, before he has raised himself out of it. He thinks that it is to honour his merits that I have brought him to my house, while he is totally useless to me, and has no idea that it has been purely out of consideration to yourself and to M. de Cideville. He eats, sleeps, and sets off white with powder to the orchestra (stalls) of the *Comédie*. This is the life he leads. His idleness and his ill-placed pride make him very unhappy; it would have been much better for him to have been clerk to a lawyer, but he is totally incapable of business. Add to this, the ingratitude with which he repays me, and it is for you to call him to account. M. de Cideville writes to him as if he was writing to an intimate friend, to a person of consideration and established in the world. These sort of seductions ruin him. For my part, I speak to him about nothing. My counsels would have the air of reproaches,—tis for you and for M. de Cideville to remonstrate with him.

The above bears a curious resemblance to other letters which the annals of literary patronage contain,—such, for instance, as the later correspondence betwixt Horace Walpole and Bentley. Among the letters of the following year, 1735, we find the story continued. In one and the same letter to M. de Formont, Voltaire, after complimenting that gentleman on the agreeable work which he has been reading and re-perusing with Émilie (Madame du Châtelet) and Linant, he falls anew into the tone of complaint concerning their *protégé*. Speaking of the progress which he himself is making in his 'Louis Quatorze':—

If Linant was another man [writes Voltaire] he might assist me in my labours. He would make extracts, he would read with me; but the poor man perspires when he has to write a couple of words. He writes like a woman who writes ill; and does not even know orthography. I have made him a teacher in dread of his dying of hunger, there being no other resource for other people and for himself.

The italics in the above paraphrase are ours. But Voltaire's elastic notions of assisting those whom he had taken up were not confined to making a teacher out of a man not only incapable of writing a play, but even of spelling. In 1736 we find him writing to M. Prault, his publisher, as follows:—

I owe you money, but in place of giving it to you I propose that you shall spend it. Find out M. Linant; you will hear of him at one Demoulin's, in the old Rue du Temple, opposite the d'Argenson Court. He has made a tragedy which should have success. Give him fifty francs for me, and I will repay you if he does not when his piece is printed.

Two years later occurs a last notice of the subject, in a letter addressed by Voltaire to one of his "anges," M. le Comte d'Argental.—

Have you read Linant's 'Almeide'? Is anything to be done with the man, and with his work? Do you advise me to go on assisting him?

The tragedy, re-baptized 'Alzaide,' was represented, a foot-note informs us, in 1745, without success.—To us the above literary episode reveals in its few lines a character: the active kindness, the occasional fickleness, the impatience for result, and the irresistible sharpness of tongue which distinguished Voltaire in greater and graver transactions of his life.

Among the curious matters in the first volume of this correspondence, foremost stand the letters written in English by Voltaire to Falkener, the English friend to whom 'Zaire' was dedicated, in whose house the French wit had been domesticated whilst he was in England. That this hospitality was affectionately remembered so long as life lasted, the following lively specimen of Voltaire's accomplishments in writing English will serve to show. Ere citing it the reader may be apprised (or reminded) that the

friend to whom they were addressed held successively a diplomatic appointment at Constantinople, and a private Secretaryship to the Duke of Cumberland, in 1745. The letter is dated March, 1740.—

"Dear sir,—I take the liberty to send you my old follies, having no new things to present you with. I am now at Bruxelles with the same lady, madame Du Châtelet, who hindered me some years ago from paying you a visit at Constantinople, and whom I shall live with in all probability the greatest part of my life, since for these ten years I have not departed from her. She is now at the trouble of a damn'd suit in law, that she pursues at Bruxelles. We have abandoned the most agreeable retirement in the country, to bawl here in the grotto of the Flemish *chicane*. The high dutch baron who takes upon himself to present you with this packet of French reveries, is one of the noble players whom the emperor sends into Turkey to represent the majesty of the Roman empire, before the Highness of the Musulman power. I am persuaded you are become, now-a-days, a perfect Turk; you speak no doubt their language very well, and you keep, to be sure, a pretty *harem*. Yet I am afraid you want two provisions or ingredients which I think necessary to make that *nauseous draught of life go down*, I mean books and friends. Should you be happy enough to have met at Pera with men whose conversation agrees with your way of thinking? If so, you want for nothing; for you enjoy health, honours and fortune. Health and places I have not: I regret the former, I am satisfied without the other. As to fortune, I enjoy a very competent one, and I have a friend besides. Thus I reckon myself happy, though I am sickly as you saw me at Wandswoth. I hope I shall return to Paris with madame Du Châtelet in two years time. If, about that season, you return to dear England by the way of Paris, I hope I shall have the pleasure to see your dear Excellency at her house, which is without doubt one of the finest at Paris, and situated in a position worthy of Constantinople; for it looks upon the river, and a long tract of land interspers'd with pretty houses, is to be seen from every window. Upon my word, I would, with all that, prefer the *viata* of the sea of Marmora before that of the Seine, and I would pass some months with you at Constantinople, if I could live without that lady, whom I look upon as a great man, and as a most solid and respectable friend. She understands Newton; she despises superstition, and in short, she makes me happy. I have received, this week, two summons from a french man who intends to travel to Constantinople. He would fain intice me to that pleasant journey. But since you could not, nobody can. Farewell, my dear friend, whom I will love and honour all my life time, farewell. Tell me how you fare; tell me you are happy; I am so, if you continue to be so. Yours for ever! VOLTAIRE.

"A Bruxelles, rue de la Grosse-Tour."

The entire series of Falkener letters is in the same warm-hearted and kindly strain, and quaint English. Eleven years later, when Voltaire's home in France was broken up by the sudden death of Madame du Châtelet, and he had accepted the King of Prussia's invitation, we find him writing from Potsdam to his English friend rapturously regarding the delights of his sojourn with his Royal host, and anxiously bespeaking Falkener's good offices with the London booksellers in disposal of an English edition of his 'Age of Louis the Fourteenth.' But a subsequent letter, dated January, 1753, throws new light on the issue both of the friendship and of the literary speculation.—

"Dear sir,—I have reaped benefit enough, since I have pleased you, and not displeased your nation. I return you my most tender thanks. I hope to come over myself, in order to print my true works, and to be buried in the land of freedom. I require no subscription; I desire no benefit. If my works are neatly printed, and cheaply sold, I am satisfied. You must know, my dear sir, that a dispute upon a point of mathematics has raised a scandalous noise between M. Maupertuis, president of the Prussian Academy, and professor Koenig. All the philosophers of Europe were for Koenig, and all the world

cried out against the ill usage he met with from Maupertuis. But the king of Prussia took the part of the president, and wrote against Koenig's abettors a pamphlet, wherein his Majesty calls them rogues, scurrilous and infamous writers, halfwitted and madmen. In the mean time Maupertuis published a singular book of philosophy. The author proposes to build a latin town: to lengthen out human life to four hundred years, by laying men asleep: to go to the antarctic pole, and there to dissect the brain of giants, in order to know the nature of the soul, &c. &c. The book in [is?] full of such non-sense; but the author had the good sense to calumniate me to the king. His Majesty, one day, according to his good will and pleasure, ordered at his breakfast that his hangman should burn a little banter I had wrote upon the noble discoveries of Maupertuis. The rest of the story is contained in the little paper I send you, which I entreat you to have inserted in your news-papers. If I live and if I am free, I will cross the sea to thank you, my dear friend.

"Your for ever,

VOLTAIRE.

"P.S. Pray, keep my letter secret."

The winter of 1754 found the French philosopher weary, to use the royal figure, of being "squeezed like an orange," and, to use his own more homely metaphor, of "washing the dirty linen" of the Royal Author. After shaking from his feet the dust of the pomps and philosophies of Potsdam, we shall next meet Voltaire in Switzerland; thenceforward, by the adroit exercise of his powers, to pique and interest new people, by his fidelity to old friends, and by the large views which he took of distant events as they passed, making his retreat at Ferney a redoubtable shrine. The same self-engrossed, childish, vain, eager man, is everywhere to be traced in these Letters,—whether they show him lashing himself up into a passion against printers and pirates, or play-managers (in Paris), who spoiled his dramas and opera-books,—or complimenting his actors and actresses,—or thanking M. Paris-Duverney, the great financier, in most flowery phrases, for a benefaction of tulips to his garden,—or bespeaking the same gentleman's favour in behalf of some candidate for *l'Ecole Militaire*,—or interceding with M. le Marquis de Voyer, the French King's Master of the Horse, in favour of a breeding establishment, on the prosperity of which he had set his heart. The wit and epigram-writer could not be hidden even when he was bending himself practically to things more solemn than wit or epigram. Voltaire's aforesaid letter to the Master of the Horse could not be concluded without a *capriole*. After having propounded his request,—

Further, sir, [writes the petitioner,] to make me respected by all the grooms and by all the washerwomen in the district of Gex, I should wish, with your good pleasure, to assume the pompous title of director or lieutenant of the breeding stables, to the whole extent of three or four leagues. A Portuguese Jesuit missionary narrates, that to a mandarin at Macao, who had asked him, what man was that who had just been speaking to him so boldly?—the Jesuit replied, "Tis he who has the honour to shoe the horses of the Emperor of Portugal—the king of kings,"—on this the mandarin made obeisance.

Here is part of an epistle sufficiently lively as a specimen of invective, in which the guest and playfellow of the King of Prussia shows that the meanness of recrimination is not wholly confined to high places when patron and philosopher fall out. The date is 1760.—

My divine angel,—[writes Voltaire to M. le Comte d'Argental, on a volume of verses published by Frederic the Great,]—I have recognized at least five hundred of my children in this royal family of Prussia. * * It must be confessed that it is a pity that a king so philosophical, so learned, so good as a general, should be a perfidious friend, an ungrateful heart, a bad relation, a bad master, a detestable neighbour, a faithless ally,—a man born for the misfortune of the human race, who writes on morals with

false understanding, and who acts from a gangrened heart. I have taught him, at least, how to write. You know how he has recompensed me.

The epistle continues in the same strain; but the above passage will suffice: To match it in bitterness of diatribe, we may take a few lines from another letter, dated 1766, in which Voltaire finishes off another contemporary celebrity.

You know J. J. Rousseau—he is fit to associate himself in England with D'Eon and Vergy. It is true that in England there are no galleys; but the English have islands, and are possessors of the great country of Canada, where the gentleman in question would not figure badly among the Hurons.

It is impossible to omit taking note of vivacities like the above, in giving some account of the temper and the topics of this collection of Letters. The honey, however, will be found to be in far larger proportion than the gall. The reader will be more pleasantly impressed by communications to divers Italian authors and men of science—to artists, to personages able to protect Voltaire in his generous homage to Corneille (shown in the edition of that dramatist's works undertaken for the benefit of his descendants). That his favour and interest were perpetually claimed by the luckless and unfortunate, even when he was resident far from the seat of favour, this collection proves abundantly. Among other persons who have added to it is Madame Du-devant, whose grandmother, Madame Dupin, will be found addressing "the bard of Fontenoi," in 1768, as "a daughter of Maréchal de Saxe, in want of bread," and praying him to use his influence to get her a pension. To the Lady's dramatic and heartbreaking request, the champion selected by her replied in no less sublime a vein.—

Madame [wrote Voltaire], I shall go presently to join the hero, your father, and will inform him with indignation of the state in which his daughter is to be found. It is one of the misfortunes which oppress my old age to perceive that the daughter of the hero of France cannot be happy in France.

Surely the above as an example of sympathy in the style of "the Grand Cyrus" is hardly to be matched, save perhaps by the following compliment to a Lady:—

Madame, my age of upwards of eighty years and a long illness are my excuse for thanking you so late, and not writing with my own hand. If you are an Italian, Tasso must have been your master; Addison, if you are an Englishwoman. I was dying when M. Bourgeois brought me your present, and I could not have the pleasure of seeing him. All that I can do is to address my thanks to your publisher. He has printed a tragedy which is worth more than mine; I should be full of jealousy, were I not full of gratitude. Are you an Englishwoman who has travelled in Italy, or an Italian who is established at London? Whichever you be the genius of Shakspeare and the elegance of Addison have inspired you.

That the above may be appreciated in all the fullness of its courtesy, we may remind the reader that in nothing was Voltaire more sensitive than in any matter involving dramatic reputation or rivalry. This is abundantly illustrated from the beginning to the end of this correspondence: throughout which Voltaire's anxieties on the subject appear almost as prominently as if the intention of the collectors had been mainly to illustrate his connexion with the stage of France. There are letters to Le Kain, and to Mdle. Clairon; to Mdle. Quinault and to Mdle. Fel;—others to Rameau, to M. de Laborde, the Farmer-General who would write poor operas,—and to M. le Chevalier de L'Isle concerning the music of Gluck. This, let us note, was received at Ferney with suspicion because Madame du Deffand had passed a bad verdict on it:—it was warmly admired, however, in spite of so dread an authority. Most of

these letters refer to Voltaire's own plays, which seem to have given him the usual solicitude which the most towards dramatic children cost their parents. Being absent from Paris during a large portion of his life, Voltaire was unable to superintend the production of his tragedies. He seems to have written them hastily, but to have hatched and watched them from a distance with an eagerness equally irritable and impotent. To exemplify: he will be found writing in 1755 to M. le Duc de Richelieu concerning his 'Orphelin de la Chine,'—desiring to dedicate that strained and absurd play to the nobleman in question. Not receiving an answer to a first request to this effect, he became importunate, as follows:—

You have never acquainted me, my hero, if you have received the little packet addressed to you. You have despised the homage of my *magots*: their noses and their ears have been broken at your theatre,—scenes, names, verses have been changed,—everything has been massacred, except so far as Mdle. Clairon was concerned. They gave the part of the beloved husband to a worthy, aged seventy-four, who has no more teeth than I. Le Kain was not heard, and he is ill fitted for dumb parts. It is evident that you care no more for plays, from the manner in which things go.

The more eccentric the play, the more eagerly seems the dramatist to have fought for his brain-child. One letter shows him in a fume concerning liberties taken with 'Les Lois de Minos,'—others, in a fever of dread lest the interest of another more savage subject should be anticipated.—

I learn, by the way [he says, writing to M. le Comte d'Argental in 1766], that it is not on my behalf really that they are heating the oven. They are busying themselves over William Tell's apple and the *capitole* of a heart which the Lady of Vergy was made to eat. I know that these barbarisms are to come out before my pastoral. I shall then do what they pretend the Cardinal de Bernis said to the Cardinal de Fleury—"I shall wait."

The comicality of the above passage will be only felt in all its fullness by those who turn to Voltaire's "Pastoral," as he called 'Les Scythes,'—postponed to Lermier's 'Guillaume Tell'—and who read its dedication. This letter, addressed to *Elochivis* (anagram of the name of the Duc de Choiseul) and to *Nabris* (the Duc de Praslin), sets forth how a good old man in Persia, once on a time, had, by his virtue, raised up against himself violent enemies in Babylon, "half-a-dozen tatterdemalions, who never ceased barking at his heels, who imputed to him the greatest stupidities and the most impertinent books, and whom he allowed to bark, and to scratch, and to calumniate him." How many curious symptoms of "the fever of vain longing" and vexation does the Library of Dramatic Prefaces furnish! but few more curious than the above petulant published prelude, set against the protestation of patience and indifference expressed in the private letter. To pursue the subject a step or two further,—a reference to the affected and feeble drama itself will afford as fine an illustration of the blindness of parents to the deficiencies of their children as the annals of authorship furnish. It seems to us little wonderful that the tragedy of 'Les Scythes,' when it came out, was attacked by sarcasm coarser than its author's defence. In those days, the masquerades of the *Grand Opéra* furnished an arena, in which living characters and events were served up. One night, 'Ernelinde,' a Scandinavian opera, by M. Philidor, the musical chess-player, was burlesqued by a group of characters who figured in the crowd; another, 'Aline'—another well-known opera—was travestied by a figure, dressed in front as the *Queen of Golconda*, and behind as a *Provençal* milk-woman, having both faces scored over with notes

of music. Again, says the authority we are quoting, the masqueraders would have a hit at the tragedy of 'Les Scythes,' given by Voltaire at the *Comédie Française*. The mask who parodied this was mounted on high stilts, and as one of these was shorter than the other, the tragedy limped. She met, by chance, the Theatre, and said, "Here I am, my dear; congratulate my author, who made me in only twelve days."—"Then go back to him," replied the mask who personated the Theatre, "and beg of him very humbly, on our part, to employ twelve months in correcting you."

We have spoken of the chance there is of Time setting to rights the reputation of Voltaire; but, we hardly conceive any oscillation of the pendulum giving him a final place among the first dramatic writers of France,—even supposing 'Zaire,' 'Marianne,' 'Semiramis,' 'Tancrède,' 'Merope,' are set in pompous array on the stage as so many witnesses to his creative force and genius. This may arise from that eclecticism of style which (if we recollect right) was first acutely pointed out by Lady Morgan, when, in one of her works on France, she was discussing the strife betwixt Classicism and Romanticism. The artificial limits of place and parlance and stage usage, within which Corneille managed grandly to manoeuvre his heroes and heroines—whether Greek, Roman, or Spanish—were not sufferable to one so mercurial in his spirits as Voltaire, and in some of his tastes so capriciously in advance of his time. He encouraged the Clairons and Le Kains, who swept the tragic stage, to rid themselves of hoop, *perruque*, and *tonnelet*, and to assume the dress of the periods and person dramatized; he was anxiously solicitous that his "*Zaire, vous pleurez!*" (see his second dedicatory letter addressed to Falkener) should break the pomp of the scene with the electrical suddenness of a touch of nature; but he was too French (not too fearless) thoroughly to carry out his experiments, or fairly to emancipate Drama from the trammelling formalities in which he nevertheless felt he could not move contentedly. And hence, his dramas are virtually as dry and as unreal as those of the elder French dramatists, with greater exaggeration and less completeness. There is no mixing up a Versailles *parterre* and an English garden. The

bush, with frizzled hair implicit,

which was calculated to nod to a brother bush, on the opposite side of the terrace, would look ridiculous were it matched by a weeping willow, whereas properly paired it keeps its own artificial state and character. So it is with literature. If we are to have *Tempes* and *Arcadys* we must have them with all their paraphernalia and surroundings, and not as modernized to suit the waning paganism of a sceptical century.

There are still many other topics, many other bright and clever passages, worth bringing forward from these Letters, though the entire collection (let the reader be reminded) can be considered but as supplementary and second-rate in reference to and comparison with the correspondence long since published. Should we not return to them we can hardly take leave of the book better than by showing how pleasantly the octogenarian of Ferney could play with the disabilities of time and place, when writing, in 1773, to M. de Chenevrières:—

My old friend, we are very sensible, Madame Denis and myself, of your remembrance. Above all, I am flattered that you still cultivate letters; they will render your retreat all the more agreeable. But you have, over me, two great advantages:—the first is health; the second, nearness to Paris,—you are within reach of all the pleasures that I have long given up. You have, doubtless, your box at the Opera, we have only ours at the comic opera near Geneva,—you can see the pictures at the *salon*, we have scarcely a solitary dauber,—you have seen the beautiful bridge at Neuilly (then just built), we have

only two old bridges of rotten planking;—you have a most brilliant neighbourhood, we can boast no society of the kind;—finally, you can still make verses, and I cannot. I don't know if you are beginning to be grey: I shall presently be eighty. You are well: I have been at Death's door. You congratulate me on the return of my health, and I am as ill as I was, and a little blind, a little deaf, and very feeble into the bargain; say what they please, I am as like an ill-preserved Egyptian mummy as one drop of water is to another. The conclusion from all this is, that you are very generous to send me verses from your kingdom of Chenevières to my Alpine solitude. I can thank you for your benefits, but not return them.

We cannot but be reminded, by so neat a statement of pain and penalty, of the country saying in England, which declares that a light-hearted person has "red cheeks in his coffin." But enough,—at least, for the present.

Calisthenics; or, the Elements of Bodily Culture, on Pestalozzian Principles: a Contribution to Practical Education. By Henry de Laspée. Darton & Co.

GRAMMARS, and indeed all educational books for boys and girls, are usually "done up" in strong and plain exteriors. A Handbook for Dancing, or a Treatise on Posture-making, generally makes its appearance in brilliant colours with gold adornments. This typifies the respective social positions of the professors of what is for use and what is for ornament. Any day in the week there may be seen, leaving the door of some of our most "noble houses," a tall, scholastic-looking man, "sicklied o'er with the pale cast of thought." He is one, to lay the foundations of whose education many hundreds of pounds have been expended. He is reaping the bare interest of the cost of his college-course, by giving daily lessons, for a few shillings an hour, to youthful scions of great families, whose cooks are far better paid than he. As this teacher of Greek, Latin, Philosophy, and History walks away to renew in some other house his ill-rewarded toil, a handsome carriage drives up. Therein is seated a divine presentment of a pretty man. He is scented like a *sachet*, and curled as carefully as his other self in Mr. Truefitt's window. This is the foreign Professor of Dancing. He has not an idea beyond the heels and their office. His education has cost nothing. A lucky turn in his boyish days for dissipation and dancing saved him from being a shopman, and sent him to London to teach the nobility a grace which is not so difficult to arrive at as that which has been prayed for, in their name, for so long a time. This majestic nonentity enters the house with more arrogance than the owner of it could even assume if he tried. The irresistible personage bids the servant bring him his "instrument" from the carriage; he talks to "My lady" with a familiarity which would astound the Professor of Grammar; and for his hour's so-called work takes his guinea. If "My lady" should ever, by chance, venture to hint that the fee is something of a heavy one, the majestic creature, who lives in the mansion of a bankrupt marquis, and who is as dull as the gendarme for whose vocation he looks most fitted, will stand upon his "merit," by which alone (as he remarks) he has raised himself to his dignified position.

The social error here alluded to has existed for a considerable period. In the old war time, when the illustrious Jenkins had England almost to himself, that courteous dancing-master built a fortune that a bishop could hardly equal,—and if he did not keep the fortune, he left sons, we believe, in a profession by which they might hope to become bishops. It was the same in the days of Mercier. Not the least striking

picture in that writer's '*Tableaux de Paris*' is that in which he shows us a teacher of grammar plodding to his task through the mud, while dancing-masters and perruquiers in their carriages splash him from head to foot as they are whirled by. The cruel and absurd distinction still prevails. Our Civil List has borne the names of pensioned dancers and musical teachers, who were still realizing princely incomes by their respective professions. It is only now and then that the same list has borne the name, with a small pittance against it, of the widow of some sage whose discovery has enriched the commonwealth, or with that of the relict of some poor clergyman who has overworked his strength and fallen dead at the altar. Let us, however, be just;—if the hard-working clergy are left without a shilling to assist them in the season of their helplessness, we at least give noble retiring pensions to plethorically-infirm bishops,—and surely that is a compensation!

We have been led into these remarks by the circumstance of there now lying before us this gorgeous book on 'Calisthenics,' which is dazzling to look at, and some classical volumes all plain without, but rich in their peculiar gold within. With regard to M. Laspée's work (which looks as if it had a large circulation, as a matter of course), we can only say that it is exceedingly elaborate. It teaches people to be graceful on the Pestalozzian method. This would not have been quite intelligible to us, had M. Laspée not added, that "the usefulness of the Pestalozzian method consists in the primary culture of the faculties and senses, on which their special adaptation to the purposes of life is dependent; and this adaptation of the primary culture produces results uniformly answering to the process of nature. The arguments brought forward here are limited to bodily culture, though they may, with equal effect, be applied to every other branch of study."

The author has written a modest and sensible Preface, which alone places him above the mere professor of calisthenics, or of dancing. He does not profess to make the body strong,—for strength alone is, as he says, not "the expression of health,"—but to enable every limb to perform the function assigned it in its most perfect way. This culture of the body will, he thinks, act beneficially on the mind. The question is, whether as good a result may not be attained by more ordinary means,—namely, proper exercise and early hours. It is for lack of these that we have no more children among us, or, at least, so few that those who remain are the more loveable because of their rarity. Let those who remember what a "children's party" was in the days of their childhood contrast it with the "juvenile parties" of the present day. In the old time, we went happily to tea by daylight; there was a good dance, a good romp; "hunt the slipper" was not vulgar; there were simple negus, unpoisoned sweets; and we were all dreaming of the past scene before eleven o'clock. How differently is it all contrived now! They come late and go late: the boys are young gentlemen, stiff and round-collared. You never see a boy at a party, or anywhere else, dressed like Lawrence's 'Master Lambton.' As for the "frock," it is no more known to the present generation of girls than the *palatine* or the *vertugadin*. It is not a pretty child that now enters your drawing-room, half shy and all happy: it is a fair little woman, flounced to the waist, self-possessed as a stage *soubrette*, and perhaps with her locks (if these are not à l'Impératrice) a little dishevelled,—a fact for which the poor, pretty, little wretch will account by a languid, apologetic reference to the circumstance of her having been out late "four nights running." It is these late hours

that are making rare, what was once the most beautiful sight in creation—a blooming, happy, honest, unsophisticated English girl in her teens.

But, even accepting all our author's advances with respect to the excellence of his method, we are not prepared to say that we would willingly buy graceful bearing, for our daughters especially, at the cost of such exercises as are here set down for them. The illustrations show us the female pupil in one attitude which reminds us of the portraits of Mrs. Barney Williams in the *Yankee Gal*; and there is one especially which would call up the most scarlet of blushes on the cheeks of Corporal Winterbottom, if that once celebrated master of calisthenics be yet in the body. But what do we say of "one"? There are a dozen positions here which are neither graceful themselves nor could possibly lead to grace. And yet they are all taught by professors,—even the exercises for the eyes, which are as diversified as those which our coquettish great grandmothers went through in their youthful days for the use of the fan, and with the same end in view.

The fact is, that, as regards health, no man has any business to grow old. It is absolutely our own fault if we become aged. We have nobody but ourselves to blame if we let our limbs acquire positions which, so to speak, *look old*. The bend in the knees, the bow in the back, the stoop in the head,—all these are not effects of age, but of the laziness, or weariness if you will, that comes with age, and may be defied. Of ten men who wear these outward demonstrations of years, nine certainly might never have become slaves to them, if they had only cared as much for their own outward appearance as they profess to do when enjoining their children to "sit upright," "hold up their heads," &c. Indeed, the injunction of the French mother to her daughter may be addressed to persons of both sexes and of every age. It was: "*Soyez vertueuse et tenez-vous droite.*" They who would go further may find what they want in Mr. Laspée's superb volume, which is handsome and useful.

Modern Greece: a Narrative of a Residence and Travels in that Country; with Observations on its Antiquities, Literature, Language, Politics, and Religion. By Henry M. Baird, M.A. New York, Harper Brothers; London, Low & Co.

A draught of Samian wine, a taste of syrup of roses, introduced Mr. Baird to the peculiarities of modern Greek society. He entered Greece imbued with historical sympathies; he came, he saw, he remembered, and he has published in a spirit of charity. Whether any portion of his journey took place after the military occupation of the capital by Great Britain and France, it is difficult to say, the narration being undated; but obviously Mr. Baird's memorial of "observation and adventure" refers to recent days. The Greece of his description is that of 1856,—the Greece of omnibuses, of Cabinet conspiracies, and of Queen Amelia, not that of Klephtic satire or the scholarship of Coray. Mr. Baird is Phil-Hellenic in his inclinations, argues with zeal in favour of the Hellenic origin of the modern Greeks, extols their social culture, apologizes for their political failures, and acts, in some respects, like the Irish judge, who declared that he would be neither partial nor impartial; yet his report upon Grecian arts and manners seems not untrustworthy. There is evident honesty in his intention. A critical tone pervades his enthusiasm. Even his raptures are cautious. We are, therefore, disposed to accept this view of modern Greece as moderate and reliable, especially as Mr. Baird proves his familiarity with the annals of the Hellenic States, and with the

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episodes of the Turkish domination, the national war, the Bavarian rule, and the party conflicts that have for many years agitated the little kingdom.

He reached the harbour of Piræus in September; and we are too much accustomed to the presumption of modern tourists to quarrel with Mr. Baird because, in an American manner, he calculates the dimensions of every object on the Athenian road. It may be impossible, moreover, to evade an ecstasy concerning Hymettus, the Pentelican rock, the Long Walls, the Parthenon, Pnyx, and other relics of the golden Grecian Age. But it is a relief to sally forth into the varieties of nineteenth-century life, though the scene be within the shadow of the Acropolis. We find the streets of Athens narrow, tortuous, often windowless, and still oftener decorated with iron gratings having a very penal aspect. The young palm stands by the ancient olive; the new bazaar has crept under the grey walls of Hadrian's porticoes; chibouks are smoked upon the Acropolis; a garrulous *cicerone* points to the figures in the Panathenaic procession. All this is diverting and instructive. It disposes us, perhaps, to rebuke Mr. Baird, for platitudinizing about the Winged and the Wingless Victories, the temples, the friezes, the marbles tinged by time, the Caryatides, and the spoiliations of Lord Elgin. These are worn topics. We are glad when Mr. Baird invites us to take Samian wine with Mr. L., and to taste his conserve of roses (which, indeed, we have ourselves tasted with ambrosial satisfaction), and to promenade in the open air with "the *élite* of Athens." The *élite* may be seen straying in groups along the fashionable streets, or in the palace gardens,—some wearing the common costumes of Europe, others the bright Albanian vest, with a white skirt and embroidered sleeves.—

"By the Greeks of the old school a very slender waist is esteemed the greatest point of beauty in a man; and some are said to draw the sash so tightly, that after the lapse of years it becomes painful to loosen it even at night."

The poorer classes wear immense flapping trousers, leathern belts, sometimes garnished with pistols and daggers, and a species of irreligious rosaries, designed for the employment of the fingers, not for the exercise of the soul.—

"The ladies are gradually abandoning their peculiar provincial attire; and if now and then the graceful Smyrniote, or the odd Hydriote dress is met with, it is much more rare than the French fashion. Not infrequently a lady will take a half-way course, and continue to wear the red *fes*, or cap, such as is worn by the men. Set negligently on the head, with its long blue tassel hanging down on one side, it gives the female face too boyish a look to be becoming."

According to Mr. Baird, whose remarks are confirmed by those of intelligent French travellers, the women of modern Greece live under restraints of an Oriental character. The Athenian lady, venturing out alone at mid-day, would be exposed to the asperities of Becker. Nevertheless, says Mr. Baird,—

"Our modern ideas of gallantry are greatly shocked by the open disparagement of the female sex, characteristic of Greek society. The birth of a daughter is as much a subject of condolence, as the birth of a son is one of congratulation. A foreign resident at Athens, the father of a large family of girls, is looked upon by his neighbours as the most unlucky of men."

In most provinces of Greece a large marriage portion is given with the daughter; but in Maina a bride is purchased from her family at a heavy cost.

In the University Library of Athens, Mr. Baird was astonished to find a library of 70,000 volumes,—to learn that the number of students was increasing daily,—and to observe the eagerness with which ill-paid professorships were

sought by men of high culture and enthusiastic ambition:—

"The Athenian student always takes his meals at the eating-house, and his fare is simple and wholesome. The warmth of the climate reduces the necessity and relish for animal food, which rarely appears on the table in any considerable quantity, except at Easter. On that great festival, the most august of the year, it is a universal and immemorial custom to have a whole lamb roasted in every family. There is no one so poor within the realm as to be unable to have some part in the gaiety and good cheer to which the day is devoted. On other occasions the only recreation that the student takes consists in a visit to the theatre, or a walk on the public promenade with a friend."

There is a little simplicity in this description which applies only to one class of the Athenian students; but we may accredit Mr. Baird's exposition of the modern Greek system of intellectual culture as in the main correct. He does no more than justice to the munificence of the various citizens who have endowed schools and colleges for the education of the Grecian youth. Nor is this statement open to any particular exception:—

"The system of education, though carefully planned on French, and especially German models, is doubtless capable of considerable improvement; but it is truly wonderful, considering the rapidity of its rise. In Athens alone there are five thousand souls, out of a population of about thirty thousand, engaged in study. Under such circumstances, no one can deny that the present condition of Greece is full of promise."

Mr. Baird was present at a wedding. The bride was named Athena. She was arrayed "in gleam of satin and glimmer of pearl," with a white wreath and veil, the Frankish ideal of simplicity and splendour. Her coronation with an artificial chaplet constitutes, as in Sweden, the climax of the marriage ritual. Among the poorer classes there are variations of ceremony:—

"The more important preparations for the wedding uniformly commence on Thursday evening. Toward dusk, the young men who have been invited bring the wood necessary for cooking purposes; while the young women meet to sift the coarse flour that is to be employed. On Friday, they again assemble to cleanse the wheat and to grind it in the hand-mill. The flour thus obtained is used that very evening, when the maidens gather round the kneading-trough to fashion several kinds of cake. One of the girls, who according to ancient custom must have both her parents living, begins the kneading; while the others, standing around, throw in various coins, and sing ditties which are mostly quite unintelligible, but have been handed down traditionally from dame to daughter for generations. The cakes made of this dough are sent to all the friends of the parties, as invitations to attend the wedding. Another large cake is prepared at the same time, to be cut on Sunday evening, at the house of the bridegroom, as a signal for the termination of the festivities."

A number of men carry cakes to the house of the bride, and are lodged. Others carry clothes, and are lodged also. Then comes the Priest, with his crown and blessing; the newly-married persons being compelled to tread together upon some firm stone in the pavement, to symbolize their unanimity and mutual reliance. Some of these curious customs might be traced to pagan times, like the nuptial torch-dance of Germany, and the oblations to the dead still offered in several provinces of Greece.—

"The interest entertained by survivors for the memory and the souls of the dead is evinced by the prayers that are said in their behalf, although the Greeks do not profess to believe in the existence of a purgatory. A singular practice calls up their remembrance yet more vividly. Several successive Fridays are set apart as especially devoted to the dead. The bell of the little church of Saint Nicholas Rangaves, situated at the very base of the Acropolis, attracted my attention on one of these occasions.

Upon entering the church—a small edifice, scarce exceeding in size an ordinary room—I found a few persons waiting for the commencement of the services; the men and boys standing near the altar, while the women, as usual, remained somewhat farther off. Ever and anon some person would come in, carrying a small dish covered with a napkin, and, after devoutly crossing himself, placed the dish upon the floor in front of the screen of the *hieron*, or holy place. These plates contained a peculiar sort of cake, which is called *Collyva*. It is, in fact, an offering made to the manes of the dead, and can certainly claim a pagan rather than a Christian origin. It is carefully made, the principal ingredients being boiled wheat and currants. The surface of the top is ornamented with various degrees of neatness, by means of the eatable red grains of the pomegranate, or almonds, or any thing of the kind. These cakes were sent by the relatives of those who had died within a year or two, and, if handsome, were allowed to remain before the chancel. If more commonly prepared, the contents were thrown together into a basket. In every plate of *collyva*, and in every basket, were stuck a number of little lighted waxen tapers, which burned during the service. The notion of the common people respecting this usage was expressed to me by a person whom I asked to explain its purport. 'The soul of the deceased,' said he, 'for whom the *collyva* is offered, comes down during the service, and eats a single grain of the wheat.'

Mr. Baird was presented at the Court of Athens. He was accompanied into the presentation-room by a number of American officers, and took advantage of the opportunity to sketch the appearance of Amelia, who reigns virtually on the throne of the tutelary goddess of Attica.—

"Queen Amelia was standing near the centre of the room, which, though on no great scale of magnificence, was handsomely decorated and furnished. She was attired very tastefully; her dress was not remarkable for costliness; and she wore but little jewelry. Her height is good; and, though well formed, she is rather disposed to be fleshy. By most persons, she is considered handsome. She is certainly better-looking than most of the crowned heads of Europe. At the age of thirty-two or three she had, however, naturally lost much of her former beauty. A few paces behind the queen was the *grande matresse*, Madame Pulskey, who during the entire ceremony of presentation stood in the same spot, immovable as a statue. On entering the room, each individual bowed profoundly, and then all ranged themselves in the form of a crescent, occupying positions corresponding to their official rank. Mr. Colocotroni first presented Mr. Marsh; and the queen having advanced, stood for some five or ten minutes engaged in conversation with him. Then Mr. Marsh accompanied her along the line, introducing each one in succession. To the superior officers a few questions were addressed, which had to be interpreted to those who were so unfortunate as not to know a single word of French—the language that the queen had chosen to make use of. The junior officers were, for the most part, honoured with but a single interrogatory, and that related to their own department of naval service. The captain of the marines, for instance, was merely asked how many men he commanded, or some other similarly trivial question."

There is no Court-Circular pomposity in this description. Nominally, indeed, the sovereignty of Greece is but the first magistrate of a self-governed people. A suffrage all but universal has been established; the creation of titles of nobility is prohibited by the law; there is, strictly speaking, no hereditary aristocracy; every known religion is tolerated; the press is assumed by the constitution to be perfectly free; the liberty of speech is theoretically unlimited.—

"In practice, however, the throne may be said, under the present administration, to be almost unrestrained by the popular element in the accomplishment of the measures it has determined upon. It is notorious that the government of Otho is gene-

rally unpopular throughout the land, and yet it constantly succeeds in securing a majority in the chambers sufficient to attain its ends. The representatives are, it is true, chosen by the people at large, but the government is rarely at a loss for means to obtain a favourable result. Under the pretext of allowing the greatest freedom for voters, the election is made by ballot; but during the eight days of the election the ballot-boxes are left in the keeping of an Election Committee. In some cases the boxes are known to have contained a number of votes larger than the entire number of registered voters in the district. During the election, as well as before, the greatest exertions are made by all the government officers, in conjunction with the friends of the candidates, to influence the people to vote for those who are known to be most favourable to the measures of the king. But even in the House of Representatives there can not exist for any great length of time a numerous and determined opposition. Every method—bribes, offers of promotion, and of the patronage of friends, are employed, and most of those elected are soon induced to yield support to the government."

Concerning parties in Greece, Mr. Baird observes:—

"In respect to foreign relations, the politicians of Greece may be divided into three parties—the Russian or Napist, the English, and the French; a result which the acute mind of Coray long since foresaw and deplored. For it was not, he argued, until Greece was divided into the Macedonian and anti-Macedonian parties that Philip found an entering wedge for his ambition. The Russian party is undoubtedly the most numerous and influential. It stands forth the advocate of a close political and religious connexion with Russia. Hence, almost the entire clergy are, from policy or conviction, among its adherents. Ambition to restore a Greek empire embracing all who profess the Greek creed and speak the Greek language, is its animating principle. Despairing of success in this vast undertaking with their own unaided resources, the Napisists cast about them for some more powerful ally. France and England are unfortunately too much interested in the maintenance of the balance of power to offer any hope of assistance, or even of countenance. The same policy that excluded from the map of the new state of Greece one half of the territory that had asserted and upheld its independence, restoring it once more to the Sublime Porte, would never help to weaken and destroy the Ottoman Empire. On the other hand, a community of religion naturally draws the Greeks to look to the great Russian empire for means to realize their ambitious projects. Some are simple enough to imagine that, after conquering Constantinople at his own expense, the Czar will be so generous as to make it over without equivalent to his friends the Greeks. While others assert that he will annex Asia Minor to the kingdom of Greece, and set one of his younger sons over the united empire. The English and French parties are the advocates of democratic principles. To them belong the most liberal and intelligent statesmen, the Tricoupis, the Mavrocordatos, and, in general, the men of the largest patriotism. But they are in a minority, and their influence can scarcely be a positive one for good. They rather counteract the ill-advised measures of the dominant politicians."

As to the Bavarian royalty of "the little kingdom":—

"The Court is given to gaiety and pleasure, and the revenue, which should be expended for the benefit of the nation, is lavished on balls and entertainments. The Queen, Amelia, has the reputation of being the best rider and dancer at Athens. Her passion for the latter accomplishment is such that, whoever can dance well is a welcome guest at the public balls, and can readily secure her as a partner."

An intelligent chapter on the Greek Church conducts Mr. Baird again into the region of ruins. There is a classical scent in the breezes of Argos,—a classical tinge on the stones of Mycenæ,—a classical legendary, irresistible in its fascination, clinging to the reliquary shrines of Epidaurus and Ægina. In the midst of antique idealisms, however, we are attracted, now and then, by a picture of real life,—this note

on the Vourliote women having a North American Indian colour.—

"They are accustomed to carry their infants in a sort of cradle upon their backs. The construction is very simple. A square piece of cloth, very thick and stiff, is supported by thongs inserted in the four corners, and these are made fast around the nurse's shoulders, much after the manner of a knapsack. In the trough thus formed the baby is laid."

A day at Sparta suggests some reflections on the more than Spartan "simplicity" of the Greek peasants.—

"On the whole, I must say, the cottages of the Greek peasantry are remarkably wanting in the air of comfort which a few slight improvements might readily import. No neat garden, with its wallflowers garnishing the border, and the woodbine or honeysuckle climbing over a rustic porch, is to be seen, as in England, before the door of the most humble labourer. Few domestic animals are kept, except fierce watch-dogs for protection, who greet the traveller in packs as often as he has occasion to enter a village. Even to the rearing of the honey-bee, for which the country is admirably adapted, the people of Peloponnesus pay comparatively little attention; and a neat row of hives is rarely met with in that district. The few that you will find are made of osier baskets, merely plastered over with mud or clay and dried in the sun; and perhaps they answer the purpose well enough. This is one of not a few instances in which contrivances of a manufacture as simple as that of Homeric times are still commonly employed. Small, too, are the substantial comforts with which the labouring man's home is provided. Of furniture there is little, except the mere utensils indispensable for cooking; and as the diet of the poor is simple and light, their number is restricted within a narrow compass. The articles we esteem as almost necessary to existence are wanting. Such a thing as a bedstead cannot, I presume, be met with in a peasant's house from one end of Greece to the other."

Ancient writers speak of the piles of grain heaped up in the corners of the Grecian country houses. Mr. Baird reports upon the existence of similar pastoral interiors even near the modern towns. He notes, also, the red petticoats and braided hair of the village girls, and the feats of certain heroic robbers who might have been kings of men had they lived in the age of Troy. At Rachi there had been an inroad of brigands a week before the arrival of the American traveller. The villagers had concealed their stores.—

"The process resorted to by the robbers for discovering the whereabouts of these hidden repositories was a cruel, but effectual one. A kettle full of oil was set on the fire. If the unfortunate woman, who protested that she was ignorant where her husband had hid his treasure, relented in view of the coming torture, she was not molested. But if she persisted in her obstinacy, or really did not know where it was, the scalding fluid was poured upon her neck, breast, and body. Five or six were subjected to this inhuman treatment; others were merely beaten; and one, whom we saw, boasted that, though the ruffians stabbed her in several places, she had not betrayed her husband's trust."

From Mr. Baird's sketches of modern Greek literature and "literary men," we glean one or two passages.—

"Panagiotis Soutsos is by many considered the best contemporary poet. The first volume of his 'Hapanta,' or 'Complete Works,' which is all that has yet been published, contains three tragedies, entitled 'Blachabas,' the 'Traveller,' and the 'Messiah.' The first treats of the resuscitation of the Greek race; the second is rather of the nature of a romance, 'melancholy love being its chief subject.' The character of the third is sufficiently indicated by its title. The style of these three poems is purely Hellenic, though the author has avoided the blunder of attempting to introduce the ancient syntax. The greatest fault we have to find with Soutsos is the inordinate vanity that disfigures his preface. In speaking of the various metres used in modern Greek, he employs quotations from his own poems as examples;

and this may, perhaps, be excused on account of the paucity of specimens. But we can less easily pardon his egregious self-conceit, when he not only compares a number of lines from his tragedy of the 'Messiah' to some of the most famous passages in Homer, and to one of Tasso (which he himself tells us is yet the boast of Italy), but even presumes to speak of them as 'equally beautiful.'"

In the following a remarkable truth is stated.—

"To the department of antiquities, the investigation of the numerous ruins with which the country is studded, and the determination of ancient sites, the Greek mind has not yet applied itself with vigour and success. Up to the present moment, the best-informed archaeologists and topographers have been foreigners; among whom Col. Leake, the Englishman, stands pre-eminent. Few can be found in the country who have any tolerable knowledge of a branch of study which might be supposed to offer the greatest facilities for attaining distinction."

When the modern Greeks compile ancient Grecian history, they draw chiefly upon Grote and Goldsmith! Mr. Baird continues:—

"With reference to works of fiction, we do not know that anything worthy of mention has issued from the Athenian press. The public are, however, abundantly supplied with translations of all the principal French novels, such as those of Eugène Sue, Dumas, and others of the same class. Less taste has been manifested for the classic works of Sir Walter Scott; and we doubt if any of Cooper's tales have ever appeared in Greek dress."

He has an interesting chapter on the ballad poetry of the modern Greeks,—their Kleptic and romantic songs, and their rural lyrics.—

"Athenæus and other ancient authors tell us that the return of the swallow was hailed by the Greeks as the harbinger of spring. Special hymns were composed in its honour; and those who sang them claimed a slight present from their auditors. A similar practice still obtains. On the first day of March, troops of children may be seen tripping forth from the village school-house in holiday attire, and carrying a branch or rod, on which a rough wooden figure of a swallow is perched. At every door the juvenile procession stops, to sing a welcome to the swallow."

And there are interesting examples of the olden manners, lingering century after century, amid the homes of the Grecian race.—

"When a peasant intends to leave his native place, whether his departure be final, or merely for a time, he invites his friends to partake with him of a farewell meal. During the feast, or at its conclusion, his departure is made the burden of song; some of the guests describing in general terms the bitterness of separation, while others enter with minuteness into the circumstances of the present case. These regrets are generally thrown into poetic shape on the spur of the occasion. Other farewell songs are recited in mournful tones, as the traveller is accompanied by his friends and neighbours to the limits of the town."

* * There are verses for the maidens to sing when they sit grinding the flour for the wedding-cakes; others when they sift it; and still others when they knead and bake. Snatches of poetry are sung by the youths as they help to attire the groom, and by the maidens that wait on the bride. * * It would be difficult to find a more curious class of lyric poems than the *marologia*, or laments sung over the corpses of the dead."

In the elegiacs, however, the errors of the dead are recounted as well as their virtues.

Within the domain of poetry is placed, perpetually, the name of Theresa Macri, Mrs. Black, the "Maid of Athens." No book on modern Greece is complete without an allusion to her appearance, past and present, and Mr. Baird is not the traveller to ignore a time-hallowed topic. He mentions, accordingly, that the black-eyed daughter of Macri now resides at Piræus, and that her surviving children are growing up in extraordinary beauty. Other matters of habitual interest are lightly touched in the course of his narrative; which, referring to 1852 and several subsequent years, presents

a sufficiently animated and faithful picture of society as it exists in the Greece of modern days.

History of English Literature from 1660 to 1770
—[*Geschichte der Englischen Literatur, &c.*].
By Hermann Hettner. Brunswick, Vieweg;
London, Williams & Norgate.

THE period which the Germans, by a sort of euphuism, term the Age of "Enlightenment," and which modern divines of a peculiar class have more especially in view when they express their abhorrence of the "godless eighteenth century," has been selected by Herr Hettner as a subject for the exercise of his descriptive and meditative powers. The volume on 'English Literature' now before us is the first of three volumes,—of which the remaining two are to be devoted respectively to the literatures of France and Germany. This order is based on relations of cause and effect. That non-scholastic, non-ecclesiastical, anti-mystical state of mind to which Herr Hettner devotes his labour arose on our island about the time of the Restoration of Charles the Second. Through the missionary zeal of Voltaire and Montesquieu, the English ideas were transmitted to France, where they were carried out with a reckless spirit of propagandism, which had not accompanied them in their own country, and which found its immediate historical results in such statesmen as Frederick the Second, Joseph the Second, Pombal and Struensee. Literary Germany has her antecedents in England and France. The never-enough-to-be-abused Gottsched, with his predilection for Gallo-Classicism, had the merit of making his countrymen respectable in point of form, by fixing their attention on French models; Klopstock was a "very German Milton indeed" (to use the well-known expression of Coleridge), but he was a result of Milton nevertheless; Wieland was a lively exponent of the philosophy popular in France and England. Even the more important magnates cannot be so much as imagined without a pedestal compounded of English and French material. Try to conceive Goethe without an antecedent Shakespeare, Goldsmith, and Rousseau; Kant without an antecedent Hume, and Lessing and Herder without an antecedent everybody, and you will at once find that you have attempted to construct as unreal a figure as the "abstract Lord Mayor" of poor Crambe in 'Martinus Scriblerus.'

With logical, therefore, as well as with chronological correctness Herr Hettner begins his exposition of the progress of "enlightenment" with a 'History of English Literature,'—the boundaries of which are not arbitrarily chosen. At the beginning of his volume, Newton, Hobbes, Milton, and Dryden are his intellectual heroes in their various departments;—Cowper and Burns terminate a record, which has comprised lives of poets and novelists,—a history of British Freethinking,—an account of the vicissitudes of the stage,—a full description of several celebrated works,—and here and there a clever sketch of national manners. The name of Newton, standing as it does first on the list, might lead to a supposition that physical science was one of Herr Hettner's categories; but this is not the case. Newton and the Royal Society are merely used to account for that emancipation of the mind from previous trammels which is afterwards examined in its purely literary exponents; and, this purpose served, the natural sciences are no longer considered. We may quote the author's own words on the subject of the Newtonian Theory of Gravitation.—

In reference to the history of culture, it is even more important than when regarded merely from an astronomical point of view. A world stands before

us, without miracles, aim, or design, guided by no arbitrary rule, self-supported and self-maintaining in all its revolutions,—a world of reason and of truth,—a world under the silent government of eternal laws. From a fantastic dream-land, man now, for the first time, steps into the reality of Nature. The magic of astrology is deprived of its force; the marvels of ancient mythology now, as has been ingeniously remarked, become scientific facts.

From the tone rather than from the import of these words, it may be inferred that the so-called "Freethinkers" of the last century come in for a large share of the author's attention. They are, indeed, the objects of his special care; and, in describing their several peculiarities and their connexion with the spirit of the age, he expresses himself with that freshness which betokens a labour of love. Shaftesbury, the most "ideal" thinker of the period, already made popular in Germany by Herder, and more recently by the younger Fichte, is the great favourite with Herr Hettner; Bolingbroke, as the worldling, is lightly esteemed; Anthony Collins is, indeed, thrust into a somewhat narrow corner; but, to make amends, Toland is treated at wondrous length,—the whole of that exquisite trash, the profane "Liturgy" of the 'Pantheisticon,' being translated from Latin into German for the benefit of Fatherland.

The poets are less fairly treated than the prose writers. Herr Hettner has evidently made up his mind to dislike the "Dryden and Pope school,"—and this dislike is sometimes shown by the short commons he allows it in the way of pages. Pope, important figure as he was, gets no more than twelve, and these he does not fill without the aid of Prior and Gay, who are tacked on to his skirts as his chief imitators (!), whereas the aforesaid sinner Toland has occupied no less than fifteen. Nor is Herr Hettner very felicitous when he attempts to fix the position of authors with reference to the modern appreciation of their merits. That Butler's 'Hudibras' is entirely obsolete,—that Dryden is now scarcely readable and has his Teutonic parallel in Martin Opitz,—that the same Dryden is more acceptable when he writes his 'Annus Mirabilis' than when he produces his political and controversial poems,—that Pope has become a mere historical notability,—and that Dr. Johnson is now an object of almost universal derision,—these are propositions which, however they may accord with Herr Hettner's individual taste, will scarcely receive the assent of any literary Englishman. Indeed, his knowledge of the facts of the present day is not sufficiently accurate to justify an appeal to the present English taste as a standard. Thus, he not only informs us that the 'Lear,' 'The Mayor of Garratt,' and 'The Minor' of Samuel Foote, are constantly acted here—and with great success too,—but gravely proceeds to account for the phenomenon. He finds the short "run" of Moore's 'Gamester,' when originally produced, so completely the result of its intrinsic demerits, that its existence as a present "*pièce de repertoire*," revivable whenever a leading tragic actress wishes to essay her powers in the domestic line, is evidently beyond the sphere of his knowledge. When he would excuse Garrick's alterations of Shakespeare by citing the list of earlier delinquencies drawn up by Dr. Ulrici, he throws in as an item the fact that even 'Macbeth' was turned by Davanant into an opera, and defaced with numerous apparitions. Little does he suspect that the musical 'Macbeth,' with its singing-witches, is—save at Sadler's Wells—the 'Macbeth' of our present stage!

The novelists receive, perhaps, a greater degree of care than any other class of writers, and it may generally be observed that (save in the case of the philosophers) the sympathies of Herr Hettner with his subject increase as he

approaches the end of his volume. As a decided opponent of the old Gallican school in matters of taste, he catches with avidity at any symptom of that progress from the artificial to the natural, that completely reached its goal about the epoch of the French Revolution, and it is in the novelists that such symptoms are most readily to be found. Defoe for his descriptive truthfulness,—Richardson (whom he wrongly terms "puritanical") for his *vraisemblance*, and his efforts to be real, abortive as in some respects they were,—Fielding for his strong nature and geniality,—Goldsmith (whose principal poems are merely named, without a word of comment) for the simple beauty of his 'Vicar of Wakefield,'—are all objects of panegyric with Herr Hettner, qualified a little in the case of Richardson. In the same spirit he sympathizes with Lowth, Percy, and Robert Wood as the natural precursors of Herder and Lessing, and though not at all inclined to revive that Ossian-fever which was such a ridiculous characteristic of Werther and his age, he still regards the interest awakened by the impostures of Macpherson as based on a wholesome desire to escape the region of the conventional. The French standard of taste no longer sufficed, and the general tendency was to rush back to nature, whether she spoke in a Hebrew, Greek, or Gaelic tongue.

The manner in which Herr Hettner has executed his work scarcely corresponds with the philosophical tone of the commencement. It is, after all, more a collection of information than anything else, and as the author is frequently guided rather by his own subjective predilections than by the objective worth of the phenomena he reviews, a certain want of symmetry is the natural result. The English reader will not greatly increase his knowledge or modify his thoughts by perusing it; but to a foreign public it may be a pleasant source of instruction.

The Rise of Canada, from Barbarism to Wealth and Civilisation. By Charles Roger. Vol. I. Quebec, Sinclair; London, Trübner & Co.

A page, dimly printed, on bad paper, informs us that Mr. Charles Roger designs, in writing the history of Canada, to take Moses as his model. "Moses," says this exordium, "wrote with simplicity, conciseness, picturesqueness, eloquence, poetry, and a philosophic spirit," and Mr. Charles Roger, of Quebec, intends "faintly to imitate" that great original. But, from soaring sublimely in the contemplation of "dawning nature," the peopling of the earth, the origin of agriculture and the arts, the wreck of thrones and nations, he drops to saturnine necessities and "the difficulty of obtaining a publisher." Few persons were inclined to risk the production of a book, "even with all these fanciful excellencies, by one unknown to fame." However, Mr. Peter Sinclair, of Quebec, engaged, about the middle of June, 1855, to "bring out" the history; "and, until the 17th day of September, I read and wrote diligently, having written, in round numbers, about a thousand pages of foolscap, and brought the first rebellion to a conclusion." Thus, this abundant narrative was, to some extent, "read for," and entirely written, after the style of Moses, in about three months. "Then the work of printing was begun; and the correction of all the proofs, together with the editorial management of a newspaper, have since (December 31st, 1855) afforded me sufficient occupation." Well, having "creamed" his predecessors and "regulated" the volume, rather hastily, through the press, Mr. Charles Roger makes his bow, and presents his card "HISTORIAN OF CANADA."

He begins in this style:—"There have been

many attempts to discover a north-west passage to the East Indies or China." That, Canning would have said, is a perfect example of rejection, being coldly and severely devoid of effect. But, plunging into the subject, Mr. Roger goes on to detail, plainly, and, we may add, readably, the fortunes of Canada, as a Colony, as a Province, as virtually a State in the united British Empire. His narrative can scarcely be called historical, being almost without references and authentications, and having been compiled, obviously, on the principle that a thing should be done quickly, whether done ill or well. We will not open a parallel with Mr. Roger's early passages of Canadian history, but will make one or two extracts, in illustration of his manner and of his subject. After a notice of the political and commercial state of the colony in 1806, he refers to costume and to education:—

"The military of the garrison were still antiquated. The army made no perceptible progress, soldiers still plastered their hair, or if they had none, their heads, with a thick white mortar, which they laid on with a brush, afterwards raked, like a garden bed, with an iron comb; and then fastening on their heads a piece of wood, as large as the palm of the hand, and shaped like the bottom of an artichoke, they made a *cadogan*, which they filled with the same white mortar, and raked in the same manner, as the rest of the head-dress. The army wore cocked hats, knee-breeches, and gaiters. The *habitants*, or peasants, had retrograded, and Volney found that, in general, they had no clear and precise ideas: that they received sensations without reflecting on them; and that they could not make any calculation that was ever so little complicated. If asked how far the distance from this place to that was, a French-Canadian peasant would reply:—'It is one or two pipes of tobacco off,' or 'you cannot reach it between sunrise and sunset.'"

His picture of the French-Canadian Church and Assembly in 1809 is strongly, perhaps partially, coloured:—

"The church selected its ecclesiastics, the Governor knew not why, from the lower orders. The Bishop was the son of a blacksmith. The Coadjutor was brother to a demagogue, the Speaker of the Assembly, an 'avocat.' The curé saw in Buonaparte the restorer of the Catholic religion. The Legislative Council, an object of jealousy to the Lower House, was composed of everything that was respectable in the Province. There were about 300,000 French inhabitants to 25,000 English and American, yet there never had exceeded fourteen or fifteen English members in the House of Assembly, while then there were only ten, and it was desired to get rid of the judges! The interests of certainly not an unimportant colony was in the hands of six petty shopkeepers, a blacksmith, a miller, and fifteen ignorant peasants, a doctor or apothecary, twelve Canadian 'advocats' and notaries, and four people respectable so far as that they did not keep shops, together with the ten Englishmen, who composed the Legislative Assembly. Some of the *habitants* could neither read nor write. Two members of a preceding Parliament had actually signed the rolls by marks, and there were five more whose signatures were scarcely legible, and were such as to show that to be the extent of their writing."

One of the most interesting portions of Mr. Roger's book is that in which he describes the efforts made on both sides of the lake frontier to carry on the war of 1812. The Americans rapidly and incessantly launched new ships on those interior waters; the colonists long neglected this method of attack and defence, but, ultimately, were roused, and built vessel for vessel. Of course, when dealing with naval episodes, Mr. Roger does not forget the renowned fight of the Shannon and the Chesapeake, which he describes with much vivacity.

The book, however, has no pretensions to be considered a History of Canada. It is a compiled narrative, defective in plan, rude in manner,

and, as a composition, very unlike what a history should be.

The Genesis: a Poem. By Edward Howard, M.D. With an Introduction by George Gilfillan. Longman & Co.

"Prologue in a cocked hat," in the palmy times of tragedy, never stalked before the curtain with a more solemn step, never discoursed concerning the mystery about to be enacted with more professional heaviness and sonority than does Mr. Gilfillan in the introductory essay with which he precludes the epic here published. He is never weary of discoursing about Poets and Poetry,—never at a loss for paragraphs such as the following, which follows a retrospect of the epics produced within the last five-and-twenty years:—

"Along with this species of poetry there are several kinds of heroic workmanship which this age has abandoned; partly in a diversion of its powers to other paths, partly through disinclination, and partly in despair. Where now such massive undertakings as Sir Walter Raleigh's poetic 'History of the World,' or Cudworth's 'Intellectual Philosophy'? Such gigantic works, when finished, we gaze at now as we do at the Pyramids of Egypt, or the monsters of the Geological Ages; and, when unfinished, think of them as we do of the Tower of Babel,—the very failure of which surpassed ordinary triumphs,—gaze at and admire, but never think of imitating. To what causes are we to ascribe the departure from among us of the old heroic form of poetry?"

Should some wicked wit answer, "Among other causes, the departure may be ascribed to prefaces, to apologies, to essays,—to time and effort spent in deprecation and explanation, which ought to have been passed on Parnassus, and not in making obeisances to critics," such trenchant reply might be less unjust than the majority of sharp answers. Why need Dr. Howard have added one heaviness more to his poem, by engaging a ponderous trumpeter to walk before him? Sounds so lugubrious and commonplace are calculated to warn away, not to collect, a public,—and the indifference of the throng and of the few inevitably re-acts upon the enterprise of the minstrel.

When the overture is over and the curtain has drawn up, our wonder ceases. That the author of 'Genesis' has attempted little save to amend and dilute Milton, is evident from his first to his last word. Whatever be the verse of his hymn at which we join those willing to listen to a new master of song, we catch merely a dull and far-off imitation of the organ-music of 'Paradise Lost.' Here, by the way of solitary example and average specimen, is a strain, the style of which is curious, and courageous as a specimen of an original epic.—

HOWARD.

Jehovah said,
Let there be orbs for light in the expanse,
The day and night dividing. Let them be
For signs, for seasons, days, and circling years.
Let them be lights in heaven, and to the earth
Give light. He said, and instantly that sea
Of liquid light resplendent with light at first
The day and night divided,—and had surged
Through three successive days with gleaming waves,
And ebb'd, and flow'd along the sky's abyss,—
His voice obeyed. Each shining ripple rolled
Into a swelling heap, and spread itself
About its centre, with dilation huge;
And spun along its pathway through the heavens,
Till all the firmament was full of stars.
Ignipotent the sun from a broad mass
Urose with whizzing speed, glowing with heat,
And on career'd in chariot of pure fire.
The matchless king of day all lustre else
Obscured with regal splendour all his own,
And seized the throne of day; leuge;
Obscure captives chained. Meanwhile the Moon,
Queen of the stars, and empress of the night,
Her silver visage veiled, with modest glance
Toward her lord. The spreading airy vault
Thronged with the empyreal cars, its spacious scope
Glittered with blazing wheels, with nicest skill
Divinely charioted. All wandering orbs
That tell their times synodical observe,

Let up their candent spheres with light and heat.
The starry zone, and all effulgent belts,
Resplendent moons, and wandering comets swift,
The illumination caught, and genial warmth,
As the fourth morning kindled into day.

Here is the tale as told by the elder poet.—

MILTON.

Again the Almighty spake, Let there be lights
High in the expanse of Heaven, to divide
The day from night; and let them be for signs,
For seasons, and for days, and circling years.

First in his east the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays, jocund to run
His longitude through Heaven's high road; the grey
Dawn and the Pleiades before him danced,
Shedding sweet influence: less bright the moon,
But opposite in level'd west was set
His mirror, with full face borrowing her light
From him.

'Paradise Lost,' b. vii.

Of the two versions, we prefer the elder one; Mr. Gilfillan, however, has anticipated our objection, and defended Dr. Howard, as follows:—

"Some may object to its subject and style, as both bearing too strong a resemblance to those of the incomparable Milton; but such persons we simply advise to read the foregoing remarks in this Introduction. It is possible to be like a poet, to cross his track, to breathe his spirit, 'to roll his raptures, and to catch his fire,' and yet to be totally guiltless of either imitation or plagiarism. Without pronouncing this poem a perfect Epic, we may pronounce it a work of great talent, exciting high expectations, evincing most extensive knowledge, written in a sober, manly, sustained style, and breathing a truly reverent and Christian spirit."

No further exposition, we imagine, is called for, either of the manner of the play or the matter of the prologue.

NEW NOVELS.

Tender and True: a Colonial Tale. By the Author of 'Clara Morison.' 2 vols. (Smith, Elder & Co.).—'Tender and True' is a book that deserves its title: it is long since we have read a story that has pleased us better;—simple and unpretending, it charms by its gentle good sense. The sketches of Australian life and manners are evidently drawn by one who knows them well; and the individuality and freshness of the details cannot fail to interest the reader. But the strength of the book lies in its delineations of married life,—in the characters of North and his wife.—The working of a deep estrangement, that can grow underneath the exterior intimacy of the nearest and dearest, is delineated with a subtle delicacy that makes it an "owre true" reflection of the experience of many whose outer life seems to be unruffled. North, a man of austere, upright character, with a deep though narrow current of affection running beneath his undemonstrative manners, has married a timid, loveable woman, who worships him, and lays out her life in ministering to him, to make him happy. So far she eminently succeeds. The husband exhausts his wife's affection and yielding devotion without making the smallest demonstration in return. She keeps silent, and hides in her heart all the painful thoughts that arise,—partly unable, partly afraid, to utter them: while, without an idea of the fact, he falls into a habit of selfishness which becomes the mainspring of his life, and the unconfessed torment of hers. She has nothing tangible to complain of; but he is jealous of her parents—jealous of her sisters—jealous of the children—jealous of everything that can take up her interest or attention for a moment from himself. He wishes to engross her entirely, and gradually succeeds in isolating her. In return, he can give little evidence of affection. She learns to think him cold, indifferent,—to entertain a morbid notion that she is not loved enough for him, and that she makes him unhappy rather than otherwise. He goes on in his pre-occupied way, never dreaming of the pain he gives, but believing that his wife is perfectly happy, till, at last, the reaction comes,—the moral earthquake breaks up the smooth crust of external acquiescence, giving utterance to the silence of years, and disclosing all the suppressed griefs that have been racking and ulcerating her heart. This is all managed in a

masterly manner, because there is no exaggeration nor attempt at effect:—it is powerful, because it is true. Of course North only needs to have his eyes opened, and to be startled out of his self-content. There is love enough "to heal all strife,"—the two come to an understanding with each other,—the reconciliation that follows is one that no after doubts can arise to disturb,—and the reader, whose sympathies have been thoroughly enlisted, may close the book with the comfortable conviction that they will "both live happy ever after." There are many other characters whose fortunes are interwoven in the story, and they add greatly to the interest of it. Though an impatient reader, perhaps, will find some of the conversations a little long, few, if any, will leave the story until they have read to the very last page.

The Double Coronet: a Novel. By the Author of 'Charles Anchester.' 2 vols. (Newby).—The Author of 'Charles Anchester' commands a certain wild, unreasoning eloquence, which, if it be admitted to possess some genius, reminds us of the ally given to "great wit" by the adage. Further, he (?) tries to make words do the work of music in exciting and expressing emotion. The result is, a singularly confused rhapsody of fervid nonsense. Our author seems to have forgotten that words were given to man to tell the truth with, and to have lost all perception of the difference betwixt fanciful evanescent emotions and matters of fact. Both are set forth in the same fine language. 'The Double Coronet,' in short, is but a glowing tissue of nonsense. This is all the worse since the tale is not a castle in the air, but one professing to treat of things transacted only the other day. Regent Street, the Times newspaper, hackney-coaches, railways, Royal drawing-rooms, and presentations at court all figure largely in the masque. A lovely Countess of Thanet has made a love-match, the illusion of which is destroyed in a month. Her lord, a malignant idiot, beats her, pinches her, and hates her. In the midst of her misery, she chances to hear a strange musician play, and as the description of him is an average specimen of the book, we may as well transcribe it:—"He was calm, and pale, and thin: his countenance a mask of sorrow that could not pierce it. His forehead was snowy pure, with a frown curved between the eyes. The flesh had wasted till his nose looked too long, the line of his lips too faint; his eyes were sunk into his brow so deeply that they shone as if afar off. His hands were like skeletons of ivory, of form most rare; his hair was grey, although report said he was young; and through all his attenuated aspect he looked so." This artist plays her a tune, and gives her good advice,—on the strength of which she struggles through the rest of the book. She leaves her husband, and amongst her other adventures goes into a music-shop in Regent Street, in the hope of obtaining an engagement on the stage. M. Le Prince (who with his monster concerts and magnificent shirt-fronts is clearly referable to a well-known original) receives her like a *preux chevalier*, and behaves to her magnificently. In spite of this, however, the lady is pursued by fate and—the necessity of getting to the end of the story. Accordingly, she holds fast by a wild notion of finding the musician who played to her with such effect. Further, we read of mesmeric influences, dreams, and mysterious coincidences,—but these are badly fitted together. The story seems to have suffered some violent disruption, and apparently much has been cut away. Nothing, at all events, can be more slovenly than the workmanship, or more incoherent than the incidents: whilst minor details are described and elaborated to an unreasonable length, the main links of the narrative are left out altogether. In spite of its faults, there are evidences of talent in 'The Double Coronet' which make us regret that the author should allow it to run to seed for lack of care and contempt of common sense.

OUR LIBRARY TABLE.

The Bushrangers: Illustrating the Early Days of Van Diemen's Land. By James Bonwick. (Melbourne, Robertson).—In this little volume, in which Mr. Bonwick sometimes forgets his characteristic simplicity, there are many curious

anecdotes of bush-ranging. When in Mr. Prince's famous family, the cook had committed murder, the footman burglary, and the housemaid bigamy, it was little to be wondered at that men preferred a career of dangerous licence to the atrocities of penal discipline within "Hell's Gate," at Macquarie Harbour. At one point of the Van Diemen coast cells were excavated in the face of the cliffs, and prisoners, conveyed thither in boats, with a store of food, were left for days and weeks, sometimes drenched by the spray, to howl or grovel alone. Sometimes even women fled into the deserts of the men that took to bush-ranging; several, it was reported, became cannibals, others practised the most ingenious deceptions on the settlers. Nearly all were at last hung or slain in conflict. A few names disappear from the record, none knowing how their lives ended. In 1822 five men escaped from the Western Hell, Macquarie Harbour, journeyed eastward for several days, eating berries, and wearing jackets of kangaroo skin, grass, and leaves. At length one was killed with an axe and eaten. Then a second and a third. Two were left of them; each knew that to sleep would be to die. "They lie down, and their faces are towards each other. For two whole days and nights is this fearful watch maintained." At length, the weaker wretch gave way, and was immediately slain. The survivor, Alexander Pearce, after a short life of misery and crime, died on the gallows. Mr. Bonwick's volume, being made up of similar narratives, is not of an attractive kind; but it illustrates a remarkable period in the history of the colony of Van Diemen's Land, and appears thoroughly reliable.

Discovery and Settlement of Port Phillip: being a History of the Country now called Victoria. By James Bonwick. (Melbourne, Robertson).—Mr. Bonwick's History, revised by Mr. W. Westgarth, is brought down to the year 1839. One of its pleasantest chapters contains a biographical account of John Batman, the founder of the Port Phillip colony. Mr. Bonwick, numbering John Batman among heroes, begs leave to discourse, preliminarily, about Menes, Theseus, Hercules, Romulus, and Odin,—a flourish not unpardonable, since it is brief, and brings us rapidly from Daniel Boone to John Batman, "the real hero of Port Phillip colonization," who had become famous by capturing the most desperate bush-rangers in Van Diemen's Land. A "wattle and dab hut" erected on that shore was the germ of the great settlement that now flourishes there. In another chapter Mr. Bonwick repeats some interesting anecdotes of William Buckley, one of the earliest settlers. Originally a mason, next a soldier, thirdly a convict, he took to a wild life among the Australian aborigines, adopted their manners and costume, forgot his own language, and for thirty-two years roamed in the green desert. He was suspected of cannibalism, and was known to have had two or three wives. After that long exile he was accidentally discovered and restored to civilized society; he became successively an interpreter, a constable, a storekeeper, married at sixty years of age the widow of an emigrant, was pensioned, and died from the results of an accident in February last. But in the records of Melbourne none is more conspicuous than the story of its newspapers. The first was the *Advertiser*, started by John Pascoe Fawkner, the keeper of an hotel, who published for "the City of Tea Tree and Gum Tree" a sheet of four foolscap pages, with a leading article, news, advertisements, and literary varieties. "We do opine," said No. 1, "that Melbourne cannot reasonably remain longer marked on the chart of advancing civilization without its *Advertiser*." Accordingly, No. 1, promised to throw "the resplendent light of publicity" on all "Port Phillipian" interests. Nine numbers were issued in MS. Some refuse type arriving, however, "A Van-Diemonian youth of eighteen" took up the composing-stick; but the "taxes upon knowledge" nipped this blossom of the desert, and the *Gazette* succeeded the *Advertiser*.

Geography of Australia and New Zealand. By James Bonwick. (Melbourne, Robertson).—Small, plain, unpretending, this production of the Melbourne press is a good manual of Australian geography, upon a miniature scale. It is the work

of a man thoroughly familiar with his subject, a colonist of fourteen years' standing, a traveller, and a practical teacher. The book does not contain a superfluous word; it is what a book for schools should be, compact and simple.

Pictorial History of the Russian War 1854-56. With Maps, Plans, and Wood-Engravings. (W. & R. Chambers).—The compiler of this volume has industriously collected his materials from the various published records of the war, literary, documentary and journalistic. He has been assisted also, as he states, by private communications, augmenting, and in some instances correcting, the accounts already published. Of course, no book on the Russian War can as yet pretend to completeness or accuracy. The complete and accurate narrative remains for the historian to write;—at present, it is enough if the short, but brilliant, story be compiled with a careful attention to known facts and a conscientious reserve with respect to events and acts, the meaning of which is still obscure. This 'Pictorial History' is composed of more than 1,000 columns of closely-printed type, interspersed with maps, plans, and engravings, of which some are not very well executed, while of others the subjects are injudiciously chosen. The compiler's system has been to interpolate a number of circumstantial retrospects, to clear the way for the main narrative,—introducing thus the hostilities in Asia—the Crimean campaign—the Sardinian and Swedish alliances—and, at the outset, the aggressive policy of the Emperors of Russia. A little more amplification might have been advantageously bestowed in this chapter upon the actual grounds of the late war, and the share taken by the French Government in precipitating it. The first collision between Russia and Turkey having been noticed, the writer turns to the diplomacy of the Western Powers, tracing this as far as the decisive rupture, and proceeding thence to a survey of the warlike preparations on both sides. The order of the relation from this point is clear and regular:—the commencement of hostilities by the Allies—the war on the Turkish frontier in 1853-54—the naval operations in the North—the Crimean Campaign of 1854—the winter at Sebastopol and Scutari—the interlude of diplomacy, ending with the Vienna Conference—the preliminaries of the Campaign of 1855—the renewed siege and fall of Sebastopol—the operations at Eupatoria, Kinburn, the Dnieper, the Sea of Azof, and Kars, in the Pacific and the Baltic—and, lastly, the crowning act of diplomacy, by which the restoration of peace was effected. Several documents, of historical value, are printed as Appendices. The volume forms an excellent memorial of the Russian War,—the style being popular and the matter well selected.

A third volume of *Sully's Memoirs* has been added to Mr. Bohn's "Library of French Memoirs."—To the "Standard Library" has been contributed a first volume of *Foster's Critical Essays*, reprinted from the 'Eclectic Review' and edited by Mr. J. E. Ryland,—and to the "Classical Library," volume the fifth of Messrs. Bostock and Riley's edition of *The Natural History of Pliny*.—Messrs. Adley have published the third and fourth volumes of *Beaumarchais and his Times*, by Louis de Lomenie, translated by Mr. H. S. Edwards,—and Mr. Bayle St. John's *Legends of the Christian East*, reprinted from 'Household Words,' and forming the first volume of a new "Library for Old and Young."—Vol. III. of Tricoupi's *History of the Greek Revolution*, Vol. II. of *The Annals of England*, Vol. I. of Mr. Charles Knight's *History of England*, and Vol. III. of Mr. Thackeray's *Miscellanies*, have also been published.—Mr. Routledge issues a cheap edition of Miss Warner's *Hills of the Shatemuc*, and *Our Miscellany*, by E. Yates and R. Brough.—Mr. Hodgson, in the "Parlor Library," reproduces *Margaret Graham*, by G. P. R. James,—and *Father Darcy*, by the Author of 'Emilia Wyndham,'—while Messrs. Ward & Lock revive in gaudy volumes Mr. Angus Reach's *Men of the Hour*, Mrs. Gore's *Sketches of English Character*, and Mr. Horace Mayhew's *Wonderful People*.—From an American publisher we receive a new edition of Mr. Macaulay's *Lays of Ancient Rome*, with *Ivy and The Armada*.—To the miscel-

laneous list of reappearances we may add *Manchester Papers: a Series of Occasional Essays*, which are now set forth as "Vol. I."—*William Cooper: his Life, Genius, and Insanity*, based on a series of lectures by Dr. G. B. Cheever, and edited by Dr. E. Henderson.—*Sunbeam Stories*, an American reprint of some English tales.—*Mahometanism*, by the Rev. J. G. Casenove, reprinted from a periodical.—Capt. W. H. J. Lance's *Platoon Exercise in Turkish*,—and *The Frithjof Saga: a Scandinavian Romance* of Tegner, translated by C. W. Heekethorn.—Part I. of the *Transactions of the Scottish Arboricultural Society*.

The sixteenth part of Dr. William Smith's *Dictionary of Greek and Roman Geography*,—and the sixth part of Prof. Leone Levi's *Annals of British Legislation* have appeared,—with Parts XXI. and XXII. of Mr. E. J. Lowe's *Natural History of Ferns, British and Exotic, with Coloured Illustrations*.—We can only announce the publication of the following:—*Geology as it affects a Plurality of Worlds*, an essay by W. S. Symonds,—*Scottish Philosophy, the Old and the New*, "a statement" by Prof. Ferrier,—*Prétentions de la Raison, and Conciliation Rationnelle du Droit et du Devoir*, by Henri Didier, printed at Geneva,—*Morality, and its Practical Application to Social Institutions*, by the Author of 'Adaptability,'—*Marriage and Morals in Utah*, an address by Mr. Parley Pratt,—and *Reasons why Military and Naval Men should not be Legislators*.—An affected little pamphlet, by E. P. Kingdon, purports to be *A Sketch of the Life of Adelaide Ristori*.

LIST OF NEW BOOKS.

Apperley's *Nimrod's Hunting Tour in N. of England*, 2nd ed. 2s. 6d.
Bate's *Vernon, a Tale of the Sea*, post 8vo. 6s. 6d.
Bickersteth's *Prayers for Families for Six Weeks*, large type, 5s.
Belton's *Fire-side Preaching*, 6s. 2s. 6d. cl.
Bryant's *Novels*, "Fitz of Fitz Ford," cheap edit. 6s. 12s. 6d. bds.
Carpenter's *Manual of Physiology*, 3rd edit. 6s. 12s. 6d. cl.
Chandler's *Ferry Combs*, 2nd edit. 6s. 6d. cl.
Dezobry and Bache's *Illustrated Catalogue of the Works of the Artists of the 19th Century*, 12s. 6d. cl.
Didier's *Animal Magnetism and Somnambulism*, 6s. 5s. cl.
Edgar's *Boys and Great Men*, 4th edit. 6s. 6d. cl.
Examples for Builders, Carpenters, and Joiners, 4th ed. 2s. 6d. cl.
Faint's *Manual of Health*, 12mo. 6d. swd.
Giles's *Story Book of English History*, 12mo. 2s. 6d. cl.
Glyde's *Suffolk in the 19th Century*, 8vo. 12s. cl.
Hints to Horsemen, by Hieover, 2nd edit. 6s. 5s. half-bound.
Hewson's *Handbook of Zoology*, trans. by Clark, Vol. 1. 3s. cl.
Homer's *Iliad*, Books 1 to 6, by Arnold, 2nd edit. 12mo. 7s. 6d. cl.
Howard's *The Genesis, a Poem*, 6s. 6d. cl.
Jones's *Defects of Sight, their Nature, Causes, &c.* 6s. 5s. 2d. ed.
Kane's *Second Grinnell Expedition in Search of Franklin*, 21s. 6d.
Kirke's *Handbook of Physiology*, 3rd edit. 12mo. 12s. 6d. cl.
Knighton's *Edgar Bardou*, 3 vols. post 8vo. 31s. 6d. cl.
Lowe's *Ferns, British and Exotic*, Vol. 1. royal 8vo. 14s. cl.
Marden's *Notes on Homoeopathy*, 2nd edit. 6s. 5s. 12s. 6d. cl.
McClure's *Discovery of North-West Passage*, ed. by Osborn, 15s. cl.
Mortimer's *Pyrotechny*, 3rd edit. 12mo. 2s. 6d. bds.
Neville Howard, 6s. 5s. 2d. ed. cl.
Nicholson's *Carpenter's New Guide*, rev. by Ashpitel & Pyne, 21s.
Pardon's *The Months*, illust. by McConnell, 4to. 1s. swd.
Parlour Library, "The Siege of Calcutta," 12s. 6d. cl.
Poets and Statesmen, their Homes and Haunts, 8vo. 12s. cl.
Poter's *Physical Optics*, 8vo. 6s. 6d. cl.
Railway Library, "Murray's Jacob Faithful," 6s. 5s. 12s. 6d. cl.
Robinson's *Biblical Researches in Palestine*, 3s. 6s. 2s. 3d. edit. 36s.
Robinson's *Latter Biblical Researches in Palestine*, 8vo. 15s. cl.
Shakespeare, Stratford, ed. by Knight, new edit. 10 vols. 21s. cl. gilt.
Smith's *Answers to Practical Arithmetic*, 12mo. 6d. swd.
Statutes at Large, 19 & 20 Vict. 8vo. 12s. 6d. bds.
Stories by an Archeologist and his Friends, 3 vols. 21s. cl.
Williams's *Sermons on Characters of Old Testament*, 6s. 6d. cl.

A GOSSIP ABOUT PROLOGUES AND EPILOGUES.

The theatres have all opened for the winter,—opened with new plays and with old plays, but without a single Prologue or Epilogue in all London. Time was, when an attempt to represent a play without the solemn Prologue and the sprightly Epilogue,—the former, generally, by a gentleman in a suit of sables, the latter, almost invariably, by a lady, blushing, bold, and wicked,—would have been followed by a riot. We confess a pleasant haunting of the memory by these elder fashions of the stage. The Garrick Prologues and Epilogues, for example,—who does not dwell with fondness on lines and allusions in these fugitive pieces—the point-lace, the ruffles and frills of literature? Were not these sprightly effusions often superior in quality to the article to which they were appended? They were frequently, like Mecklin point, tacked on to "filthy dowlas"; and they will bear looking at, and challenge admiration, apart from the dowlas to which they once lent grace. They abound in happy touches of satire, allusions to passing follies, and terse lines which are, even now, commonly quoted without any knowledge of the source from which they are derived. He who can peruse these several pieces without admiring the author and his happy vein, must belong to those living dead-men to

whom the cheerful Pythagoreans erected sepulchral monuments, sacred to breathing dullness. Garrick's satire is smart, but not acrid; and he rather laughs at folly than wounds the feelings of the foolish. He was bold, too, and assailed the critics as much as any class whose weaknesses or errors were open to attack. In his Prologue to his revival and alteration of the 'Winter's Tale,' he alludes to the

learned critics, grave and deep,
Who catch at words, and, catching, fall asleep.

—But, familiar as these lines long were to many, there is another line in the same Prologue which continues to be more familiar still. "Tis," he says,—

'Tis my chief wish, my joy, my only plan,
To lose no drop of that immortal man.

This is a favourite phrase, even now, especially with provincial critics. The Prologue to 'Boadicea' presented a line which was in great favour till the period when Wellington established a new era for writers to celebrate, at which time the line,—

When Anna ruled and mighty Marlborough fought,—
ceased to point phrases penned by public writers. The following has often been applied to pretenders. It is from the Prologue to 'The Musical Lady.'—

A threadbare coat might joke escape,
Did not the blockhead lace the cape.

The epigrammatic turn of Garrick's mind continually manifests itself, and perhaps more in the Prologue than in the Epilogue. The following is of this caste:—

Prologues precede the piece in mournful verse,
As undertakers walk before the hearse,
Whose doleful march may strike the harden'd mind,
And wake its feelings for the dead behind.

This is from the Prologue to 'The Apprentice.' Farces had their Prologues and Epilogues, too, in those days. Kitty Clive spoke the Epilogue to Murphy's little piece, and gave currency to a line which she delivered with a comic force, in the assurance that,—

A shop, with virtue, is the height of bliss.

The last line in the following extract from the Prologue to 'The Clandestine Marriage,' will also have been met with in various places by various readers:—

Poets and painters, who from nature draw
Their best and richest stores, have made this law,—
That each should neighbourly assist his brother,
And steal with decency from one another.

To "tax the pitying street," a well-known quotation, is derived from the Prologue spoken at the benefit for the Theatrical Fund. Garrick said of himself that—

Brother to all, with equal love I view
The man who slew me, and the man I slew.

And he expresses the unseemliness when such brethren, in their old days,—

Like Belshazzar, tax the pitying street
With date obitum to all they meet.

The phrase alluding to "the strong touches of immortal Ben" is in the Prologue to the revived play of 'Every Man in his Humour.' In the Prologue to 'False Delicacy,' we meet with a passage which our readers may frequently have seen cited, without suspecting who was the author:—

Bards of a former age
Held up abandon'd pictures on the stage,
Spread out their nets with fascinating art,
And catch'd the fancy, to corrupt the heart.

The last line was long a favourite sentiment with the Minerva-Press school of writers, whose own doings with the heart and fancy were not the most wholesome.

The following lines, also from the Prologue to Jonson's play named above, will present more than one old, but perhaps forgotten, acquaintance once again to the reader:—

And though the times are chang'd
Since his free muse, for fools, the city rang'd,
And satire had not then appear'd in state
To lash the finer follies of the great,
Yet let not prejudice infect the mind,
Nor alight the gold because not yet refin'd.

He adds, in a passage frequently reprinted:—
Nature was nature then, and still survives:
The garb may alter, but the substance lives.

We have already quoted a passage from the Prologue to 'The Musical Lady.' We add one more, to prove that Garrick could show wit, while

demonstrating that wit itself was uncalled for. Thus, he says:—

Wit in a prologue's out of season,
Yet still you will for wit be watching,
Like Cock Lane folks for Fanny's scratching.

Let us notice here that, throughout the entire range of these metrical productions, the gallery, and the upper gallery particularly, is treated with an unbounded measure of respect. The satire is poured down upon the pit, and pitched into the boxes,—but gracefully wreathed incense is submissively offered to the distant "gods." Some of these laudatory phrases will have been met with elsewhere than where they were originally placed. Thus Garrick describes the upper half-thousand in his Epilogue to 'The Busy Body,' revived:—

My friends above there, honest John and Nancy,
How well their secrets with their passions suit,
Hearts full of love and pockets full of fruit.

The gallieries, however, had a strong feeling on politics, and loved dearly to hear politicians derided. The hearts alluded to were made all the merrier by the assurance, in the Epilogue, that—

—where a hungry mind expects a feast,
'Mongst politicians it will get the least.
They promise much, seem full, stare, nod and pout,
But, tap 'em, and the devil's share come out.

Not less delighted were the flattered gods to hear the fops in the boxes treated with as small tenderness as the statesmen.—

As for the gentlemen, the rake or beau,
I would not give 'em that, for all they know.
Indeed, for secrets there are none excel'd
But then they make 'em, and when made, they tell 'em.

The critics in the boxes were more sharply touched than those in the pit. "Lord Grimly swore," says the Epilogue to 'The Clandestine Marriage,'—

Lord Grimly swore 'twas execrable stuff.
Says one, "Why so, my Lord?" My Lord took snuff.
In the first act Lord George began to doze,
And criticize the author through the nose.

But the Prologue contains finer lines than these, in Garrick's own description of the actor and his art. Every line has been quoted, and the same sentiments re-dispatched have been put into prose, with use, sometimes, of much of Garrick's phrase. The painter alluded to in the first line is, of course, Hogarth.

The painter's dead, but still he charms the eye.
While England lives his fame can never die.
But he who struts his hour upon the stage
Can scarce extend his name for half an age.
Nor pen, nor pencil, can the actor save.
The art and artist share one common grave.

Still as the scenes of life will shift away,
The strong impressions of their heart decay.
Your children cannot feel what you have known,
They'll boast of Quins and Cibbers of their own.

We have said that the gallery was an object of continual respect. But the pit sometimes found favour in the sight of the actresses, though Garrick put as much satire as compliment into the mouth of Mrs. Yates, when after reciting, at the close of the 'Earl of Warwick,' some tart reproof of mankind generally, she uttered the famous lines,—
Against your conquering swords I draw my fan,
Come on. Now parry Marg'ret, if you can.

—And then poured into the pit the mingled satire and compliment:—

You, our best friends, love, cherish, and protect us,
Don't take our fortunes, marry, and neglect us.

The ladies themselves were seldom visited with more tenderness, and Mrs. Dancer asked, in Garrick's Epilogue to 'False Delicacy,'—

Among the various flows which sweetly blow
To charm the eye at Almack's and Soho,
Pray does that word False Delicacy grow?

It was, certainly, not likely to be found at Mrs. Teresa Cornely's, Carlisle House. But Mrs. Yates herself, in the epilogue-speaking *Margaret*, hardly gave teaching that would improve female delicacy. This is part of her lecture, in which a few familiar lines will be readily detected:—

Let men, of vain ideas have their fill,
Frown, bounce, stride, strut; while you with happy skill,
Like Anglers, use the finest silken thread,
Give him enough, nor check a tugging head.
The fish will flounder, you with gentle hand,
And soft degrees, must bring the trout to land.
A more specific nostrum cannot be,
Probatum est; and never fails with me.

It need hardly be said that Garrick often aimed at reforming what needed reformation, by affecting to deprecate the attempt. This is excellently done

in the Prologue to 'Eugenia,' wherein we again meet with friends long separated from us:—

—I see some danger,
Should you too kindly treat this rev'rend stranger,
And curb our stage, so wanton, bold, and free,
To the strict limits of their purity;
Should dare in theatres reform abuses,
And turn our actresses to pious uses.
Farewell, the joyous, spirit-stirring scene;
Farewell, the—the—you guess the thing I mean.

With happier effect still does he aim at other offenders, in his Prologue to 'Taste.' The lines have done duty, as epigrams, in numberless collections of those pointed trifles.—

The virtuous, too, and connoisseur
Are ever decent, delicate, and pure.
The smallest hair, their looser thoughts might hold.
Just warm, when single; and when married, cold.
Their blood, at sight of beauty, gently flows.
Their Venus must be old, and want a nose.

—From the same piece we catch these further echoes:—

'Tis said *virtù* to such a height is grown,
All artists are encourag'd—but our own.

No matter what our countrymen deserve,
They'll thrive as ancients, but as moderns starve.

In his Prologue to 'Virginia,' after alluding to the fact that England loved foreign dishes, and in the drama, "could relish naught but sterling Attic wit," he adds the consoling and well-known assurance:—

Whatever new gusto for a time may reign,
Shakspeare and beef must have their turn again.

Of his own taste there can be little doubt, for he it was who, on the opening of Drury Lane, in 1750, said of the place and of the poet:—

Sacred to Shakspeare was this spot designed,
To pierce the heart and humanize the mind.

We may add to the lines which have been drawn from Garrick to stand in collections of Epigrams, these from the Prologue to 'The Gamblers' of Shirley, revived by our David:—

When'er the wits of France take pen in hand,
To give a sketch of you, and this our land,
One settled maxim through the whole you see,
To wit—their great superiority!
Unga what you will, they still have this to say,
That you who are them are less wise than they.
'Tis thus these well-bred letter-writers use us,—
They trip o'er here—with half an eye peruse us,
Embrace us, eat our meat, and then abuse us.

The last line in the following extract from the same Prologue will remind our readers of a well-worn quotation in the days of Burdett, the Covent Garden Hustings, and elections fifteen days in the doing.

To boast our liberty is weak and vain,
While tyrant vices in our bosom reign.
No liberty alone a nation saves;
Corrupted freedom are the worst of slaves.

The following, too, has been applied by hustings orators to the acceptors of bribes, but it forms part of Garrick's Prologue to 'The Gamester.' It is here in allusion to the passion which destroyed Beverley:—

—passion rooted in the soul,
Whose powers at once delight ye and control,
Whose magic bondage each lost slave enjoys,
Nor wishes freedom, though the spell destroys.

Leaving the politicians, we again come upon spoil upon which hands have been laid by the epigrammatists. Who has not read the following lively lines? and who knows that they are from Garrick's Prologue to 'Dr. Last in his Chariot'?—Among the old Britons, when war was begun, Charioteers could slay ten, while the foot could slay one. So when doctors, on wheels, with despatches are sent, Mortality bills rise a thousand per cent.

The whole piece, indeed, has been cut up into epigrams. Here is another sample:—But think not to physic that quack's confid'd, All the world is a stage, and the quacks are mankind. There's trade, law, and state quacks; nay, would we but search,

We should find, Heav'n bless us, some quacks in the church. But if the epigrammatists have borrowed from Garrick, it must be confessed that the latter borrows, occasionally, some good, sounding phrase from Shakspeare, or others, wherewith to add weight to his moral; and when we find Dr. Last asserting that

To laugh is a right only given to man,
we recognize a portion of the moral maxim of Epictetus which begins by declaring that, of all the animals, it is given to man alone to be a laughing animal.

With a sententious look that nothing means,
is a well-strung line from the Prologue to 'She

Stoops to Conquer,' drawn, as we take it, from a classic source. How well Garrick could describe an ancient work, may be seen in what he says of the old historical novel, the first of its sort, called 'The Life of Alexander,' by Quintus Curtius. This book is admirably described, in an occasional Prologue to Lee's 'Alexander the Great,' in the assurance that

—One Curtius wrote of Philip's son,
How he did things that never could be done.

As tersely does he hit off the then popular "novel" in his Prologue to 'Polly Honeycomb,'—that piece which Queen Charlotte made Miss Burney read to her and the Princesses, and which is grosser than any of the novels of the same day:—

Plot, and elopement, passion, rape, and rapture,
The total sum of ev'ry dear, dear chapter.

This was the period when pastoral masques were in fashion, and when, in his prologue to 'The Maid of the Oaks,' Garrick says of Drury Lane shepherdesses that

—to frowzy bow'rs they reel through midnight damps,
With Fauns half drunk, and Dryads breaking lamps.

Manners seem to have deteriorated inside the theatre as much as elsewhere. "Time was," says our author, in his Epilogue to 'The Fathers,'—

Time was, when Britons to the boxes came,
Quite spruce, and *chapeau* had addressed each dame.
Now with flat hats and dirty boots they come.
Look knowing *thus!* To ev'ry female dumb,
But roars out "Ho, Jack!" "So, Will!" "You there, Tom!"

The wearing the hat in the theatre, when the play was proceeding, he thus notices:—

On his son's head Tell aim'd with so much care,
He'd hit an apple, and not touch one hair.
So I, with such like skill, but much less pain,
Will strike your hats off, and not touch your brain.

He spared the heels as little as the hats, and in his Epilogue to 'Alfred,' he made Mrs. Barry exclaim:—

Should we our limbs in iron doublets bruise,
Good Heav'n! how much court plaster we should use!
We wear no armour now, but on our shoes!

This was in allusion to the large shoe-buckles. Indeed, these appendices to dramatic pieces may be very profitably studied by those who are curious in the history of costumes. The following passage (from the Epilogue to 'The Runaway') has had extensive circulation, but many readers may have forgotten that it is Garrick's property:—

Not from my head shall strange vagaries spring
To show the soil can teem with ev'ry thing.
No fruits, roots, greens, shall fill the ample space,
A kitchen garden to adorn my face.
No rocks shall there be seen, no windmills, fountain,
Nor curls, like guns set round to guard the mountain,
Oh learn, ye fair, if this same madness spreads,
Not to build up, but to keep down your heads.

The rillery is quite as powerful, in the Epilogue to 'The Choleric Man,' against the use of rouge by the ladies. Mrs. Barry, after the curtain had fallen on 'Sethona,' even intimated that lack of soap was better than using rouge, and, looking at the gallery, exclaimed:—

An unwash'd face off veils the cleanest heart,

—a sentiment which was made property of by the oohloocracy.

The King shared the theatrical incense with the gallery, and liked it as much. Garrick's phrase in the Epilogue to 'The Earl of Essex' applied to George the Third, as

Born amongst Britons, and by Britons taught,

was long a popular phrase; and after Kitty Clive had told her hearers in the Epilogue to 'The Married Rake,'—

You'll find when once my passion is afloat,
The soul of *Cæsar* in a petticoat,

the phrase was taken up and universally applied to those tremendous personages, the strong-minded women.

Not less popularly applied in war time were the following lines, which form part of the Epilogue to 'Athelstan':—

When Shakspeare wrote our valour match'd our wit.

Had Britons then been fops Queen Bess had hang'd 'em, Those days, they never read the French—they bang'd 'em. This spirit, too, has happily gone by, and so have many of the objects at which Garrick levelled his satire. The rolls and butter of Ranelagh, with "Signor Truducci and the best green tea,"—the pruders who—

If very chaste, did live in constant fears,

Whose apprehensions strengthen'd with their years,
—the man who, although having a turtle-feast,

"would ride a hundred miles to make himself a beast,"—are rather of the past; but we may refer to them and others as pictures that will repay the studying. There are some who perhaps might still say, with Woodward, in the Epilogue to 'Barbarossa,' "I have no ears, yet op'ras I adore!"—and still, perhaps, might it be said that "the tongue of woman struggles hard with death,"—but not now can it be affirmed, as in the Epilogue to 'Gil Blas,' that

—still dull jokes have been so often writ,
That nothing can be new but decency and wit.

ANGELI v. GALBRAITH.

WE give, in fairness, publicity to the following letter from Signor Angeli: for our own opinions on the question, the readers of the *Athenæum* are referred to the article to which it is an answer.—

Trinity College, Dublin, Sept. 30.

In the *Athenæum* of August the 16th were published some comments in reference to the above case, and to my Italian translation of Sir Robert Kane's 'Inaugural Address,' delivered at the opening of the Queen's College, Cork, seven years ago. I request that you will in justice give insertion in your journal to the following reply, which has been deferred from day to day by unavoidable causes.

"The errors of this translation," says the writer of the article referred to, "are of every possible description, words that are not Italian, &c.; and so numerous, that they commence with the second word of the title, and are to be found in every three or four lines of the text." The truth of this sweeping assertion can be tested only by going through these alleged errors in detail. I rendered "Inaugural Address" by "*Discorso Inaugurale*," for which my critic would substitute "*Proloquio*." I, in turn, desire to know by whom this word is used, except in reference to a musical performance. The word "*Inaugurale*," though not to be found in the Italian dictionaries, is nevertheless as certainly in use, as "*Inaugural*" in English; and this adjective is as analogically formed as any word in the Italian language, and expresses the meaning better than would any other word or words that could be supplied. In my printed 'Answers to the Thirty-one alleged Errors,' I have observed that Signor G. Rossetti, late Professor in King's College, London, uses this adjective in his printed address in precisely the same sense:—"*Discorso Inaugurale per la Cattedra di Lingua e Letteratura Italiana nel Collegio del Re in Londra. 1831.*" If it be veneration for antiquity that prejudiced the critic against this word, why did he object to the double *l* in *Cavaliere*, which is old enough (—see my 'Answers,' page 7). The next word is "*Dobbino*":—the picking of such pinholes betrays a poor cause. The orthography of proper names is regulated mostly by the ear of a foreigner: the Frenchman spells it *Doublen*; the Italian *Dubblino*, *Dubblino*, or *Dobbino*,—the last being the most analogous to the genius of his language. "*Librajo*," for *libray*, is a misprint or an oversight, and admitted to be so by the printer.

My critic observes that the Professor blunders in the very first line of the text; that Sir Robert Kane says—"It is my duty to open for public instruction the College, which has been founded," &c.;—whereas the Italian reads "It is my duty now to open the College for public instruction, founded," &c. My version is—"Egli è mio dovere al presente di aprire il Collegio per le pubbliche istruzioni fondato," &c. This formidable error disappears by simply supposing or inserting just two commas,—one after "*Collegio*," the other after "*istruzioni*." Verbal criticism has seldom been carried to such an excess as in the article to which I am replying! Slight deviations from the literal sense of the original—often obscure or involved in style to a foreigner—are eagerly sought out, and triumphantly displayed as proofs of my ignorance!

The critic proceeds with wonderful minuteness. "Sir Robert, speaking of the progress of Science and Art, which the new University system was meant to subserve, says 'to which we must look in a great degree for the elevation of our country to the position amongst nations for which,' &c. This Signor Angeli translates 'And which we one ought

to regard as an instrument to raise our country to the rank of a nation, &c." Now merely referring to No. 5, page 9, of my printed 'Answers,' will be found the explanation of this very general form of the passive verb, and it will be found that the English of "da noi si deve riguardare" is not "which we one," according to the forced explanation of Signor Panizzi, but, "as to us, it is right to," &c.—a form of expression familiar to every student of classics.

The next point brought forward against me is, that I have rendered "By the attendance in this hall, henceforth to be devoted to the impartial estimation of intellectual powers, of those who in this province and this city," &c. in the following style:—"Of the intellectual powers of those who," &c. Now my Italian is—"E pienamente evidente per la numerosa audienza di questa sala, pel futuro destinata al giudizio imparziale delle potenze intellettuali di coloro, che in questa provincia," &c. All this is perfectly correct, save that a comma is again wanting after "intellettuali."

"Lo standardo dell' umanità" is met with. "He comes with martial stalk,"—"Il vient avec M. le Maréchal Stalk" of the French translator of 'Hamlet.' The wit and the criticism are equally amusing; and all would be well, had the writer known the origin of the metaphorical use of the word standard, which, if right in English, is still more so in Italian. There is no reason assigned why I am wrong; and surely the dictum in the *Athenæum* cannot be considered conclusive when no authority is produced, and when philology cannot by possibility be against it; but I could give examples in support of my version, if it were necessary. Tac. Dav. ann. i. 26. "Divenuto potente appresso uno, odioso a tutti, lo standardo alzò a coloro, che seguitandolo," &c. (The passage in the original Latin has—*edit exemplum*).

Quoting the learned critic again, "Sir Robert says: 'this will be done more efficiently by the eminent Professors, the Deans of the respective faculties.' The Professor is not content with taking the English as he finds it: he renders it, 'this will be done, and more efficiently, by the eminent Professors, and particularly by the Deans,' &c." What does the critic detect here? Does the slight deviation from the text show ignorance of my mother-tongue? Any one acquainted with both languages may decide.

The remainder is easily disposed of. Nothing is very observable beyond the weight of learned research displayed in showing the difference between *dozzina* and *casa di pensione*, which is far more appropriate than *dozzina*. Had I wished to convey a particular meaning, I was familiar with the word; but as it means any common lodging-house, I did not consider it applicable to a house licensed especially to receive students of a college; and as there are the two modes of expression, I chose the most dignified.

We are next made aware of the disparity between "we have not forgotten" and "we do not forget." The critic catches at "la confidenza da loro dimostraci," where the third person is used in a complimentary way for the second, according to an ordinary form of courtesy. All Italians are defied to understand, "questo Collegio farà membro di Università della Regina." There are some Italians who would not be disposed to understand it; it is at all events word for word with the original. In "the galaxy of mental power," I find that I was mystified, and Signor Panizzi admitted that the sentence of the text would puzzle any one,—and Signor Panizzi is a good authority as an English scholar, as I hear. "Il grado saranno" is contrasted with the *j'avons de bas peuple*. This is an obvious misprint for "i gradi," such as could deceive no one; and I ask, is it candid to treat as a mistake so manifest an oversight?

I am dismissed with my orthography. Now, I challenge any one to produce a badly spelled word in this translation.

I beg leave, moreover, to subjoin a few instances of the extraordinary and forced translations given by Signor Panizzi in court at Athy. "Noi si deve," a passive verb, he translates into English, "which we one!" *Branche* in Italian is not to be employed as in English "branches,"—as, for

example, the several branches of education. *Standardo* in Italian does not signify "standard" in English! *Signori di ambo i sessi* only means "gentlemen of both sexes,"—for which explanation the Rev. Mr. Galbraith says that he has also the opinion of Cardinal Antonelli. Unfortunately for these gentlemen, the phrase is used in almost the same words, by the great Manzoni, in his 'Promessi Sposi.' And besides these preposterous errors, Signor Panizzi says, that he could find hundreds of such in the translation. Now, I dare say, no book was ever printed in which hostile criticism could not find some points to attack.

Signor Panizzi should at least favour me with the hundred additional errors through your columns. It may be fair to exhibit and prove my literary shortcomings; but it is hardly fair to insinuate them under the authority of a very public name, and leave me exposed to the injury of the insinuation without a tangible accusation to grapple with and disprove. As to the concluding passages of the critique, they are personal and acrimonious, and do not legitimately become the subject of my notice here, however hurtful to my feelings and injurious to my interests. Had not the *Athenæum* been the vehicle of such comments on my Italian translation, I should not have taken any trouble to answer them.

I am, &c. BASILIO ANGELI.

ON THE INFLUENCE OF ARTIFICIAL HEAT ON THE ATMOSPHERE OF LONDON.

By W. D. CROWE, M.D.

THE well-known effects of clouds in reflecting back the heat radiated to them from the earth and terrestrial objects induced me to make some experiments on the subject. These experiments were made at a time when the agents for producing

Comparative Temperatures during the Night, of Thermometers sheltered from the Sky, and of others exposed to it.

1850.	Time at which the Observations were made.	Barometer.	Sky.	Stars.	Number of Observations made.	Temperature Highest.	
						Sheltered Mean Excess.	Exposed Mean Excess.
Nov. 17	7 to 12	30.0	Light clouds	Few	5	4.6°	—
" 23, 24	10 to 12	29.5	No clouds	Many	4	6.3	—
" 26	9 to 11	29.4	Light clouds	Few	2	4.0	—
" 27, 28, 29	9 to 12	30.2	Bright and clear	Numerous	7	9.3	—
Dec. 1, 2	8 to 12	30.2	Cloudy	None	6	3.8	—
" 4	10 0	30.1	Very cloudy	None	2	1.3	—
" 6	9 to 12	30.1	Quite cloudy	None	2	Equal.	—
" 10	8 0	30.1	Very cloudy	None	2	1.0	1.5°
" 11	9 30	30.1	Densely cloudy	None	2	Equal.	—
" 13	8 30	30.0	Quite cloudy	None	1	0.5
" 13	9 30	29.8	Quite cloudy	None	1	Equal.
" 13	9 30	29.7	Densely cloudy	None	1	1.0
" 13	12 0	29.8	Densely cloudy	None	1	2.0

The mean temperature of the air in the garden was 44° Fahr. at the times of making the observations.

Thus it is satisfactorily shown that on the moderately cloudy nights, when compared with those of the three fine nights (namely, the 27th, 28th, and 29th of November), the thermometers indicated the presence of reflected heat, in a degree not differing from what might have occurred in the open country; but that on the densely cloudy nights they indicated a degree of heat sensibly above what they could have derived from the earth's surface.

Other thermometers were suspended at the same time in pairs. One of each pair was placed in a situation where it was more or less sheltered from the sky; the other was placed about two feet from it, and at the same height from the ground, but fully exposed to the sky. The result was, that on the intensely dark and cloudy nights, the temperature of the exposed thermometers attained a higher degree than that attained by those that were sheltered. This occurred on the nights when it was found that the exposed thermometer already spoken of as being suspended near the ground, attained a higher temperature than that in the cylinder, within the ground.

Hence, although in ordinary circumstances the air under a shed is, during the night, warmer than unsheltered air, yet on extremely overcast nights the relative temperatures were reversed, and were rendered analogous to those which exist

artificial heat are most generally in operation, — namely, in winter months.

It might be easily imagined that the vast amount of heat generated in the metropolis, and in other large manufacturing towns, by the use of furnaces, by domestic fires, by gas-lights, &c., must exercise a considerable effect on the temperature of the atmosphere of these localities.

During the year 1850, in order to ascertain the temperature of the London atmosphere on fine clear nights when compared with that on moderately cloudy nights, as well as on intensely cloudy nights, when radiation would be most obstructed, a cylinder of zinc plate, 3 inches diameter, and 12 inches long, was inserted vertically in the earth, and a thermometer was placed within it. The upper orifice of the cylinder being just level with the ground, was covered by a piece of zinc plate, which was merely laid upon it. The lower extremity of the cylinder was closed by a disc of the same metal, and soldered. At the same time, another thermometer was suspended nearly over the cylinder, at the height of about 10 inches from the ground, and in the free air. The state of the sky was carefully noted during all the experiments. By the annexed table, in which the results of several of the experiments are recorded, it will be seen that not only the same general fluctuations of temperature occurred as have been observed within certain limits by Mr. Wilson,* Mr. Six,† Dr. Wells,‡ M. Melloni,§ and others, but that on intensely cloudy nights the quantity of heat reflected back by the clouds was sufficient to raise the temperature of the exposed thermometer to a higher degree than that indicated by the thermometer which was in the cylinder within the ground, and partaking directly of the earth's warmth.

The experiments were made in one of the gardens at the back of Connaught Place West, Hyde Park.

on sunny days, when thermometers exposed to the sun's rays indicate a higher temperature than those sheltered from them.

Dr. Wells considered, when he had changed the place of conducting his experiments on dew from the open country to Lincoln's Inn Fields, that the surrounding houses had an influence on his thermometers. He says, "in situations where large masses of bare solid matter exist.....a greater heat will be received by the exposed body than what is radiated by itself; for example, it seemed certain to me that the houses immediately surrounding Lincoln's Inn Fields had an influence upon my thermometers during my experiments there at night, beyond what arose from their merely returning a quantity of heat equivalent to that which they received from the surface of the garden."

It does not appear that Dr. Wells attributed the various effects produced on his thermometers to any influence of artificial heat, translated by processes of combustion from the earth to the clouds and reflected by them back again; indeed, at the time when his experiments were made, two great sources of heat, now in operation, the making and

* Edin. Phil. Trans. vol. i. p. 170.

† Phil. Trans. vol. lxxiv. part ii. p. 430, 1784, and Posthumous Works, Canterbury, 1794.

‡ Scientific Memoirs Selected, vol. v. p. 543, 1847.

§ Dr. Wells, 'Essay on Dew.'

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the burning of gas, had but a very limited existence.

The experiments were repeated on nights more or less foggy, and the results (which, however, are not included in the table) were in accordance with what had been observed by the authorities already quoted, namely, that fog does not exercise the same power as clouds in reflecting back the heat emitted by radiation or otherwise from the earth.

FOREIGN CORRESPONDENCE.

Bordeaux, September.

ABOUT as far away from London, in point of time, as Scarborough was five-and-twenty years ago, is a little bathing-place near the French and Spanish frontier, so quaint in its attractions that it seems almost a pity to say a word which may turn curiosity towards it. Perhaps, however, Arcachon will not be easily spoiled; and as month by month it is increasing, in consequence of the influx of guests, silence may be useless. To us it had the crowning charm of a nook full of pictures stumbled into by the merest accident. A fancy that some strange impression of the scenery of the *Landes* (with a glimpse at one of their crane-like stilted shepherds leaning on his propping-pole to knit) might be got by taking the railroad so far as La Teste, decided us to go thither for a day out of Bordeaux;—the excursion demanding little more than an hour and a half. Let no future traveller in quest of a new sort of wilderness follow our example. So far as Lamothe, where the railroad to Bayonne is left, young pine woods in plenty are to be seen; here and there patches of marsh land with sand on the margin of the pools; but nothing so savage as a Cornish moor, or more dreary than a furlong of Chat Moss, or in any way marking France or Spain. We alighted at La Teste, accordingly, grumbling, as it is righteous to grumble when one has been lured out a-pleasuring on false pretences; and seeing that nothing was to be done but to clamber into one of the vehicles of every make which were drawn up in waiting, manned by a vociferous crew, we submitted to be taken to Arcachon,—a settlement near the sea-mouth of the ample salt lake or estuary whose name it bears. A road, a mile long or thereabouts, over a causeway raised above the tidal marsh, brought us to a wood of pine-trees on broken ground, many of which have lost the brush-like formality of their early years, and taken those sinewy forms and rude attitudes that are so pictorial; but (if it was not owing to the bright sun) I never saw pines of their age so bright in their foliage. In the days when Queens who built chapels outnumbered Kings who raised lighthouses, I believe there was some rude shrine raised for the comfort of woodsman or fisher to our Lady of Arcachon on this solitary promontory;—the old building is gone, and the path has swelled into a road, and the road has been driven for upwards of a couple of miles through the wood close by the water's edge. This is the street of Arcachon,—pleasantly overshadowed throughout its whole length—dotted with houses, with intervening glimpses of the water set in bright little flower-gardens, in most of which one or two of the fine old pine-trees are left,—I hope not to be cut down. But what toy-houses!—(a substantial new mansion excepted, in the stately *château* style)—sheds they should rather be called, with porticoes and rude verandahs—some of them a little finical, with their Swiss fancies, tiny *tourelles* and steep roofs, but the majority without pretence, and so slight and small as to suggest the idea that they are to be unscrewed the first grey day, taken to pieces, and laid up under a tarpaulin, till next year's spring shall come out. Among the larger of these are three or four inns,—at one of which—the *Maison Gailhard*—a dinner was to be found choice enough for any table in May Fair. The place, though not as tidily kept as so capable a place in England would be, seemed full of colour and flowers,—the air was light, bracing, and impregnated with the delicious and wholesome aroma of the pine-trees. Neither were life and “peculiarity” wanting: guests from Bordeaux were scouring the sands and the street as furiously as the jaded plight of their *Rosinantes*

would permit, looking picturesque in their Panama grass hats and scarlet flannel coats. Brown boatmen, in their blue Béarnais berrets and red sashes, bright-faced and kindly, were soliciting a “fare” in the *patois* of the district (the most musical folk's speech I ever heard). In short, as a watering-place comprising all the privileges of the sea, without its grandeur, and what some feel to be its depressing melancholy, few can be more desirable than Arcachon,—at least for those to whom a Baden-Baden is offensive because of its gambling and second-hand gaiety, or whom the pageant of human cupolas in blue satin, sweeping the sands (as may be seen at Scarborough), oppresses with a sense of their own pauperism and un-select attire. Then, the full wildness of the ocean is within easy reach: a short hour, by oar or sail (under guidance of those bright-eyed, musical boatmen), will transport the hermit across the *bassin* to the tongue of land on which was built a tall lighthouse sixteen years ago. On the shore, at the foot of this, comes in the open Atlantic. The present Emperor, who has his eyes everywhere, and desires to make a maritime harbour hereabouts, has caused the coast at the mouth of the Lake of Arcachon to be surveyed; but the soundings and surveys not proving propitious, St.-Jean de Luz is (the papers say) to be preferred;—the lighthouse, therefore, will be left in its dreary solitude. Yet the three keepers who have tended it since it was built would not own to the place being dreary even in winter. They have shooting and fishing to fall back on,—the cooking, too, of what they catch (one said),—and the air, which has browned, not bleached them, was vaunted to be so healthy, that “not one of us,” continued the light-hearted man, “has had a chance of dying.”—In summer they have plenty of visitors; for this Pharos is a favourite resort of the company at Arcachon: and a longish wooden jetty has been thrust out into the lake, in order that people may approach and depart dryshod. But who shall presume to provide for feminine caprice? If a *Materfamilias* might well be scandalized by the waste of ball-dresses on the Yorkshire sands, what would she say to the economy of “*les belles Bordelaises*”? To walk dryshod they disdain; and the correct thing seems to be to strip off shoes and stockings, and, kitting up their garments, à la Zouave, above the knees (an evolution producing most grotesque contours in these days of globular forms), to paddle down to the boats that lie waiting their return. A more utterly absurd sight cannot be seen than a bevy of stout gentlemen thus arranged, streaming and screaming across the wet sands; nor anything prettier than the little fleet of boats, backed by the brilliant amethyst water, over which sails were fitting (one belonging to a canoe, which had a most accomplished flageolet on board); and, beyond the water again, the bright pine wood, the glowing sand, and the peaks of the *chalets* of Arcachon. A day fuller of clear and pleasurable impressions than the day I have noted (not forgetting a certain *trekschuyt* voyage in Friesland on another bright September afternoon) is not written in my book of rambles.

C.

OUR WEEKLY GOSSIP.

So universally do the publishers—both English and Parisian—appear to be keeping holiday at present, that catering critics may well have thought with wistfulness of the fashion which has been adopted in America of publishing journals without leading articles, on the plea of the season being flat. A few days, however, will end the state of pause and famine. Among other forthcoming works of interest Mr. Murray promises, the ‘Life and Opinions of Sir Charles Napier,’ by his brother Sir William—the ‘Public and Private Correspondence of the Marquis Cornwallis’—a book by Mr. Danby Seymour on ‘Circassia and the Caucasus,’—‘A Narrative of the Gunpowder Plot,’ by Mr. Jardine:—‘Notices of the Lives and Works of the Early Flemish Painters,’ by Messrs. Crowe and Cavalcaselle,—and ‘Shall or Will; or, Ten Chapters on future Auxiliary Verbs,’ by Sir Edmund Head.—The list of Messrs. Longman & Co. includes the Marquis of Normanby's ‘Year of Revolution, a journal kept

in Paris in 1848,’—the concluding volumes of Mr. Raikes's ‘Diary,’—‘Travels in Corsica and Sardinia,’ by Mr. Forester,—Mr. Halloran's ‘Journal of a Visit to Japan, Loochoo and Pootoo,’—and M. de Quatrefores's ‘Rambles of a Naturalist on the Coasts of France, Spain and Sicily.’—Messrs. Chapman & Hall's list is headed by Mrs. Browning's new poem, ‘Aurora Leigh, in Nine Books,’—and includes, among other novelties, Mr. T. A. Trollope's ‘Girlhood of Catherine de Medicis,’—a ‘Life of Cornelius Agrippa,’ by Mr. Morley,—and, with other lighter ware, ‘Clover Cottage,’ by the Author of ‘The Falcon Family.’—Mr. Bentley announces, among other works, ‘The Letters of James Boswell,’ now first published from the original MSS.—‘Memoirs of Sir Robert Peel,’ by M. Guizot,—and a new work by Dr. Doran, ‘Monarchs retired from Business.’—Among promises put forth by Messrs. Hurst & Blackett are—Mr. Thornbury's ‘Art and Nature at Home and Abroad,’—‘Pen and Pencil Pictures,’ by Thomas Hood, with numerous “illustrations by the author,”—and new novels by Mrs. Gore, Miss Jewsbury, and the Author of ‘Anne Dysart.’ Mr. Thackeray, too, is understood to have “signed” for a new novel in numbers. Ere long, by the way, we shall hear something more precise concerning this gentleman's Lectures on “the Four Georges” than the American papers furnished,—since they will be delivered, we perceive, at the Philosophical Institution in Edinburgh during the next month.

On the subject of the price paid for the rare volume containing, amongst other rarities, the ‘Hamlet’ of 1603, now in the Duke of Devonshire's collection, we have received the following communication from Mr. Henry Foss.—

Devonshire Street, October 11.

I thank Mr. Collier for my share in the compliment he has paid Payne and Foss for the care they bestowed on their reprint, in 1825, of the ‘Hamlet’ of 1603, and am sorry that I cannot confer a like measure of praise on his account of the volume sold to the Duke of Devonshire: his statement is incorrect throughout. The Duke gave 250*l.* for the volume, instead of only 100*l.* or 100 guineas: it did not contain R. Greene's ‘Alphonsus,’ 1599; and there were twelve plays, instead of only six or seven. Payne and Foss obtained the treasure from Sir Henry Bunbury, and allowed him 180*l.* for it. I add a list of the twelve plays. A well-known purchaser told me, a day or two ago, that he would be willing to give 400*l.* for a similar volume.

Contents of the Volume of Shakspeare's Plays sold by Payne and Foss to the Duke of Devonshire in 1825.

1. ‘The Merchant of Venice,’ printed by J. R., for Thomas Hayes, 1600, first edition, perfect.
2. ‘The Merry Wives of Windsor,’ printed by T. C., for Arthur Johnson, 1602, first edition, wanting the last leaf but one.
3. ‘Much Ado about Nothing,’ printed by V. S., for Andrew Wise and W. Apsley, 1600, first edition, perfect.
4. ‘A Midsummer Night's Dreame,’ printed for Thomas Fisher, 1600, first edition, wanting four leaves in the middle.
5. ‘Troilus and Cressida,’ one of the two first editions printed in 1609, wanting the title.
6. ‘Romeo and Juliet,’ printed by Thomas Creede, for Cuthbert Burby, 1599, first edition of the enlarged play, perfect.
7. ‘Hamlet,’ printed for N. L. and John Trundell, 1603, first known edition, wanting the last leaf.
8. ‘Henry the Fourth, Part II.,’ printed by V. S., for Andrew Wise and William Apsley, 1600, first edition (signature E has six leaves), perfect.
9. ‘Henry the Fourth, Part I.,’ printed by P. S., for Andrew Wise, 1598, first edition, perfect.
10. ‘Henry the Fifth,’ printed by Thomas Creede, for Thomas Pavier, 1602, second edition, perfect.
11. ‘Richard the Third,’ printed by Thomas Creede, for Andrew Wise, 1602, third edition, perfect.
12. ‘The Two Noble Kinsmen,’ by John Fletcher and W. Shakspeare, 1634, first edition, perfect.

HENRY FOSS.

Another "Publisher" has addressed the *Leader* on "Book Adulterations," a subject which, as our readers know, was re-opened in that journal some weeks ago. The animus of this second letter is, that the public should hold not the advertising columns of a journal, but the "back parlour" where advertisements are concocted, responsible for the mystifications of which readers are victims. The lowest form of these, as the Publisher addressing the *Leader* remarks, may perhaps be found on the railway platform, where an innocent traveller may be deluded into giving a couple of shillings for 'Rosa Green,' conceiving it a new novel, and little aware that the year before at Brighton he paid one shilling for reading the said "Rosa," in its thirty-shilling dress, as 'Woman's Infidelity.' We are glad to see a publisher taking up the matter, and calling attention to proceedings unhappily too current, as every week's experience points out. But it may be feared that the end of delusive advertisements, against which the *Athenæum* has waged war from its earliest years, is not yet come, or coming.

That M. Simonides has many relations and fellow-workers in all arts—in all literatures, is inevitable now when curiosities of all kinds fetch so high a price, and when credulity is so ready. A Correspondent, naturally enough, is stirred to ask with *Audrey* "Is it a true thing?" by meeting in a contemporary periodical with a copy of "Lines by Milton in his old age, lately discovered and published in the recent Oxford edition of the Poet's works." Here are three of the verses;—the last two winding up the swan-song of the "poet blind yet bold."—

On my bended knee
I recognise thy purpose clearly shown—
My vision thou hast dimmed that I may see
Thyself, Thyself alone.

In a purer clime
My being fills with rapture—waves of thought
Roll in upon my spirit—strains sublime
Break over me unthought.

Give me now my lyre!
I feel the stirrings of a gift divine;
Within my bosom glows unearthy fire
Lit by no skill of mine.

The reader of the *Athenæum* will hardly have forgotten how "Mr. Granger of Newcastle-on-Tyne," and the "Simplon Pass," turned the romance of the romance of 'Moredun' into a commonplace reality. Our Correspondent puts forth a remark which may possibly prove no less decisive in regard to these "Lines" with those who do not admit the internal evidence of style to hold good against assumption.—

"In the fifth stanza there occurs the word 'recognise.' Now the word had not originated in the time of Milton. It was not till about thirty years after his death that it crept slowly into use, at first in the form of *recognosce*. It is one of the words that are incidentally the subject of a very interesting little controversy between Bentley and Boyle."

The following note explains itself.—"The shortness of time which, as was remarked in the *Athenæum* last week, has been allotted to the native and foreign competitors invited to perform such a huge work of beautification as that of building the new Government Offices—disclosing the Thames—unveiling the Abbey—and opening an access to some Westminster Bridge that may be—is too typical of all that is British to pass without a few comments and questions. What rational Englishman is there who conceives that, supposing the most unexceptionable plan for covering the space hemmed with a red line on the Government plan could be secured betwixt the past September and next March—accepted as such, and owned as such, it will ever be wrought out? What independent Englishman will not be outraged at such an onslaught on 'the right of private judgment' as is implied in the bare idea of adherence to any scheme which has once been sealed with Government approval? Stable we may be in this country of ours; but the adjective, so far as Art is concerned, means never completing anything as it was commenced. Across the Channel, stone and line are managed differently. Supposing a Romish movement suggests the resumption of the works at Cologne Cathedral, what is the first step? To invite a report?—to open a competition? No; but to look for existing plans. Should a new Napoleon find it politic to link himself to the long line of

French royalties by undertaking the Herculean labour of finishing the Louvre, what is done? The accepted and existing design is wrought out—nor is there thought of conjuring up some new Philibert de l'Orme, or Perrault, or Mansard, of the Second Empire, to spoil his predecessors' labour, in order that he may be made famous, not merely by gifts of 'corn, and wine, and oil,' but by praises in print from those who believe in him, and by abuse from those who have their own genius on the stairs ready to undertake any job or to pull any other job down.—Why, does not the very Government invitation here laid before the architects invite them as clearly as plan can speak to suggest the removal of Westminster Bridge,—otherwise, to fling 70,000*l.*, and no one knows how much besides, into the Thames? Surely, it is time that all this bungling, and wrangling, and sorry egotism should cease,—time that project should cease to imply demolition, and that a *Sir Plume's* great scheme for immortalizing his reign should of necessity begin by a contemptuous destruction of all the schemes prepared and provided for by *Sir Arthegal*, his predecessor.

We perceive that Mrs. A'Beckett has been placed on the pension list,—the sum granted to this lady being 100*l.* a-year.

Our contemporaries announce the death at sea of Mr. Charles Rowcroft, on his return from America to Europe. The Australian novels by this gentleman, written when the scenery and savagery of that district were unfamiliar to European readers, may be remembered, and one day revived.

Holford House, in the Regent's Park, has been secured for a Dissenting place of education by the Trustees of the Stepney Baptist College. We are informed that the coming academical session will be held there; and the intention of the Directors is to extend their original plan, by admitting lay students, and to afford the pupils facility for attending the classes at University College.

We have more than once referred to the struggle in attack and defence of free education, which has lately commenced in Belgium, and which is not, we apprehend, likely to be brought to a close by compromise, still less by any retreat on the part of those whose rights of judgment it has been attempted to assail. Viewed with reference to this vital question, the manly, bold, and temperate discourse pronounced by M. Verhaegen at the re-opening of the University of Brussels after its vacation, is a document alike emphatic and remarkable: a protest and plan of operation which should not be put forth and registered in vain.

Foreign journals, on Florentine authority, announce that some important and interesting MSS. by Guicciardini have been discovered by the historian's descendants, including 'Considerations on Machiavel's Work on Livy's Decades,' 'A Discourse on the Republic of Florence, and on the Government of the Medicis,' and some unpublished correspondence. It is the intention of the present Count Guicciardini to publish these MSS.

The Roman Correspondent of the *Morning Post* recalls to us the services to Art and antiquarianism of Dr. Emil Braun, whose death as having recently happened in Rome we duly announced. Dr. Braun succeeded Prof. Gerhart as Secretary to the Archaeological Institute in Rome, and, besides other important services to that establishment, illustrated it honourably by his own publications;—among which may be named his work on Duccio's 'Passion of Christ' in the *Duomo* of Siena, and his 'Art Mythology.' Dr. Braun is said lately to have occupied himself in making collections on the subject of Roman topography.

ROYAL POLYTECHNIC.—Entire Series of Novelties.—Lecture, with Experiments and Dissolving Diagrams of BESSEMER'S New Process of Manufacturing IRON and STEEL, by J. H. PEPPER, Esq., every Day at Three, and every Evening, except Monday and Saturday, at Eight. New Entertainment by LEICESTER BOUTIN, Esq., entitled 'LIFE IN THE WEST,' illustrated by Dissolving Views, painted by G. HARVEY, Esq., MONTAGNA'S WAX FIGURES, illustrating the Ethnology of Mexico.—Engagement of Miss GRACE ALLSTON and Mr. and Mrs. COOPER, for their Musical Lecture, entitled 'RECOLLECTIONS OF THE OPERA,' and 'MELODIES FROM MANY LANDS,' every Tuesday, Thursday, and Saturday Evening.—Monday Evening, Lecture by Mr. WALTER BROWN, on the RIGHTS OF CHARLES DICKENS.—The Evening Classes in connection with the Examination of the Society of Arts are delayed, for the convenience of Pupils still joining, till the 29th inst., at Seven P.M.

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the RACES of Men, &c. Lectures are delivered at 12, 3, and half-past 7, by Dr. SEARCE, F.R.S.E.; and at 4 P.M. precisely, by Dr. KAHN.—Admission, One Shilling.

FINE ARTS

CERAMIC COURT AT THE CRYSTAL PALACE.

The animal is a conservative, but man is a reformer. The nest of to-day's partridge is like the nest of the bird Noah sheltered in the ark; but from the reed cabin or the black tents of Ham sprang the marble palaces of Rome.

Of this progression of the human mind, its thirst and aspiration and contempt for finality, the history of Pottery, as illustrated in this interesting court, is a wonderful example. From the bowl of red clay that Abel may have carried his fruit in, to the fragile petrification of the jewelled Sevres, out of which Hogarth's beaux sip, there is a stride of invention as prodigious as from the Egyptian mummy to the Venus of Milo. The one is the work of five minutes and a savage's thumb, the other the production of the conjoint labours of the potter, chemist, and artist. Earths and metals and flowers have all yielded their dyes and magic properties to invest that little cup with beauty. Eighteen hundred years, one way or another, have gone to produce that perfection. It has passed through fire before it grew into the precious toy of queens that it is. Wishing to give an educational purpose to this Court as the first illuminated leaf in the history of Art-manufacture, its projectors have collected specimens of the work of all nations. The phials that held the Roman's tears and the vases that contained his ashes are both here. There are Mexican jugs such as Montezuma looked on, and curious specimens of the work of the worshippers of the Nile and Euphrates. Moor and German, Indian and Etruscan, are represented here in all the variations that nations have played on one common thought. Not content with use, we see all agree in moulding their jugs and dishes into beautiful shapes, and staining them with colours that know no winter. The Great Spirit that made the flower not merely a bag to contain seed, but a type of a spiritual beauty only hinted at in a perishable world, made man also emulous of such beauty and willing to ape it in everything his hand and mind could fashion.

The mere spectator can scarcely appreciate these admirable works of human taste, skill, and patience, without knowing the difficulties of the art of which they are such rare examples. By painful degrees the manufacturer learned those various acids and metallic mixtures from which colours could be extracted to tinge the clay. One man adds salt, and another pounded flints, and so the art goes on slowly towards perfection, every furnace-watcher's life adding some hint or correcting some error. The cracking, the warping, the shrinking, the smoking, the burning, had all to be checked and counteracted, and every defect to be driven out from the furnaces like an evil principle that had got possession. It is only a lifetime ago that Mr. Wedgwood set to work to rival Etruria. Only the skilful can fully appreciate the firmness, crispness, and delicacy of his *biscuit*, or the exquisite forms with which Flaxman invested his teapots and milk-jugs. The man who laughed at Hope for his desire to throw taste into upholstery, may have ridiculed the labours of the Etrurian enthusiast; and the willow pattern continued, as it does still, to fully satisfy the wants of our lower class, while our "upper crust" rejoice in seeing their obtrusive coats-of-arms (the stains and brands omitted) staring upon them through the tide of soup.

We hope to see the day when every chair and footstool, however simple, shall possess some beauty of form,—when every flower-pot and wash-hand basin shall be graceful as a Grecian vase, and shaped in strict accordance with obvious laws. From such a base invention may start to fresh discoveries, till all the possibilities of geometric variation are used and exhausted.

It seems scarcely possible to believe that, more than two thousand years ago, those small-eyed

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rice-eaters of Pekin were drinking tea out of much such cups and saucers as they do now. This court contains their egg-shell porcelain, beautifully brittle and transparent, and delighting the connoisseur by the delightful dread he has that it will go to pieces ere he has gazed his fill. There is also a china bell which is a curiosity, and a model of the Porcelain Tower of Nankin, whose smooth surface was reflecting sunsets, and whose bells were shaking in the wind, as long ago as the last Crusade. Then we have Babylonian work such as Alexander may have criticized and Jewish Prophets have toiled at. Egypt follows, with her train of white-robed workmen. Their vases still wear the blue stains of the cobalt, nineteen hundred years ago dug up. These were fashioned by the great brick-makers of the time of the Pharaohs, the leek-eaters and onion-worshippers, and dog-preservers, and hippopotamus hunters, who taught Moses wisdom, and who trembled at the waving of his hand. The City of the Sun and the graves of Thebes were ransacked for these curiosities, which are to us, with all our modern wisdom, still something too much like riddles. With a very firm hand, these Nile men worked out their convention and forged principles of Art that were to be the elements of all future manufacture, and the starting-point of the great Greek nation,—the emperors and despots of invention and taste.

From 1500 to 500 we have Græco-Etruscan specimens, the well-known rich chocolate-reds and blacks, in perfect preservation, the glaze uncorroded, the quaint figures still engaged in their perpetual and untiring stare round the globular vases no longer used by men. The spearmen and dancers still move round in long procession as they may have done when Salamis was growing red with Persian blood, or when Leonidas exclaimed in a loud voice to the long-haired youth, "To-night we sup in Hades!" Then come the Italo-Greek of 430, their mortuary vases, relics of pride and love surviving all other proofs of their existence. How did they ever get on without epitaphs?—or were they so bad that none dared even to sum up their virtues in the epitaph which the respectable Englishman is so skilful in framing?

Next follows a new race. The stone axe has broken the Roman gilded shield and spear. In rude earth-heaps under rocks, and beside pine-trees, the Celt buries his chieftain and his king. At this time, or no one knows when, the Mexican was potting his dead monarchs in large jars far away in the woods of Guatemala and Yucatan,—rude men who ate chocolate paste and drank blood, who sang hymns to gods with crowns of humming-birds' feathers and breastplates of gold.

Of the musical jars of the Peruvian we see no specimen. The heads of the ordinary Mexican jugs and water-coolers are fashioned into grotesque and hideous demon heads, for it was only the wrath of the Deity that these dark warriors cared to worship. Of his love their mythology bears little trace, though they had legends of the Deluge and of Noah, whom they called by the odd name of Cox-Cox.

Next, to return, we have glazed and unglazed pottery of Italy and France from about 150, or the reign of Antoninus. There are water-jars such as thievish Dromions carried to the fountain, noisy with the slaves' gossip, and amphoræ such as Tiberius had drained in his debaucheries.

The ware of Persia and Spain includes from 700 to 1300, and consists of jars, drinking-cups, vases, and enamelled tiles. Fettered by a superstitious repugnance to imitate the human form, and bound to geometric variations, the Oriental art is an extraordinary instance of the resources of human invention, rich in colour and varied in design. The visitor should observe the huge Indian vases in the Inner Court,—the greens and reds so rich, and the antique feeling so visible in the character of the work.

On some of the Chinese cups we are astonished to see the story of Joseph and Potiphar's wife, and even some indisputable classical legends, of which the incidents are more fanciful and the moral is less evident. These designs were copied from prints obtained from the early Jesuits or purchased from the sales of European residents.

From 1450 to 1480 begins the real history of

modern China; and about the time when our Yorks and Lancasters were cutting off heads, wise Italians at Pesaro and Gubbio, like Andreoli and others, were putting their heads together to invent the marvels of the Majolica ware. There is no doubt that as early as 1100, when no other people thought of any art but fashioning chain-armour to keep out blades and points, the Pisans had brought curious specimens of Oriental work from Majorca at the conquest of that island, and embedded the said plates in the walls of their churches as trophies.

In 1509, when Henry the Eighth was still chivalrous and young, Lanfranco, in saintly Florence, carried the art still further, and applied gold to earthenware, fitting it for the tables of the grave merchants of the city of the Medici.

In 1511 comes a craftsman of Pesaro, already illustrious for this art, and discovers metalline lustres, by which he gains a jewelled surface upon the rude basis of mere road dust, ground pebbles, and clay. Next comes Urbino, the city of Raphael, into play, and lays herself well into the work:—the Fontanas add fresh beauty and fresh colour; the old smeary yellows and siennas grow clearer and more shapely; and, in 1525, Giorgio, of Gubbio, invents the ruby-red lustre, which is the crowning beauty of the art.

Then follows the culminations of the Raphael period—only dying away in 1572, on the death of the Ducal patron, Duke Guidobaldo the Second. By this time Rimini, Faenza, Forlì, Ferrignano, Castel Durante, Ferrara, Bologna, and Sienna had lit their furnaces, and the secrets of the toilsome watchers of the fires became too well known to be ever again lost. Quick as a snow image the art was built, swiftly as the king of snow it sank again to the ground.

From 1400, then to 1500,—that is to say, from our Henry the Fourth nearly to our Henry the Eighth,—flourished the period of the Lucca della Robbia ware, the Terra-cotta, and the Majolica. The tables at which Buonarrotti and Raphael sat were spread with these allegorical dishes; and these Scriptural plates, these Roman soldiers and robed apostles, flourished round with Renaissance scrolls, were of their designing.

From 1500 to 1550, during the rough, fighting times, came the stone pottery of the Rhine, ornamented in relief, and sometimes enamelled with long spidery letters and rude invitations to drink and be a good fellow and a stout swash-buckler. Near it is the fine, courtly Faience of Henry the Second,—different as the French mind is from the German mind, different as our willow-pattern from the French white and gold. The one is squat and sturdy, and the other delicate and foppish. On this Faience Coligny supped the night before the twenty-fourth,—and such wonders of skill adorned the china cupboard of Mary Stuart.

From 1550 to 1700 comes several contrasting ranges of Art,—the embossed and enamelled Palissy ware, the Faience of Nevers and Delft, and the first *tendre* porcelain of St.-Cloud. Palissy's work, with its snakes, lizards, and leaves, all copied from Nature, is the first instance of the naturalistic character of the Renaissance work, the very materialism of which led it back to truth.

In 1700 the Saxon china began to be famous,—a German alchemist imprisoned at Vienna having made some discoveries in his art by means of his observations upon calcined crucibles. It reminds us of the Water-poet's quaint line—

Saul, seeking straying asses, found a crown.

For this and for how many other discoveries are we indebted to this wild-goose search? In 1741 began the *tendre* porcelain of Sevres, soon so celebrated. In 1747 the Nymphenburgh, and in 1751 the manufacture of Berlin. In 1770 Sevres "published" its hard china.

In the mean time, England was not backward in the laudable race. In 1550, the brown stone-ware of Edward the Sixth began to be remarkable, and this grew into the long stoups and portly pottles of Falstaff and his sack-drinkers. In 1650, Fulham, once celebrated for false dice, began the more praiseworthy manufacture of porcelain; and in 1690 the discovery of the salt glazes gave us a step forward. In 1700, in the days of sword and ruffe, red heel and rococo, Queen Anne patronized the

agate and tortoise-shell ware, whose dark, mottled richness still delights the purchasers of old cabinets, stately with faded velvet and tarnished gilding. Now, too, Chelsea and Bow became renowned for rival work. In 1710 the art spread into Staffordshire, the county where it has since reigned so supreme. The Elers stoneware of Burslem displayed all the better properties of our manufacturers' strength and simplicity. In 1730 came the Crouch ware; in 1750 the Derby porcelain and the earthenware of Nantgarow and Swansea. In 1751 Worcester put in as a competitor; but in 1763 Wedgwood raised England above all her rivals, and made even Pekin pine with envy. His cameos, brooches, enamelled teapots, his jasper-ware, and Etrurian urns grow every day more valuable. In 1770 Leeds comes on the stage. In 1772 the Colebrooke Dale surpasses all competition. In 1778 the Bristol porcelain obtains excellence; and in 1800 Spode makes an era in the art by the use of bones, a secret unknown to the Chinese. We have no space to more than mention the Moscow-ware of 1700,—the soft porcelain of Chantilly in 1735,—the Frankenthal and St. Petersburg of 1755,—the Buen Retiro of 1763,—and the Copenhagen-ware of 1780.

The practised eye will readily detect the peculiar marks of each style: the quaint richness of the Queen Anne period,—the larger manner of the Dresden school, with its conventional naturalism and undefined purpose,—the miniature painted Sevres, fit for the mouths of fairy princesses,—the broad, free manner of Mr. Minton's manufactures, and the highly-finished elegance of Mr. Copeland's craftsmanship.

There is yet, perhaps, a future for this art as applied to fresh purposes and wider uses. External house decoration in London to be practical must be washable. There are no bounds to the use of colour as applied in ornamental tiles,—and we trust the example of a few shops may be further followed.

FINE-ART GOSSIP.—A bust of General Sir William Williams is to be seen at Messrs. Colnaghi's. It is the work of a young sculptor, named Oliveri, son of an Italian artist. The full, round forehead, the firm, bold eyes, the close grip of the mouth, are expressed with much quiet truth and with a steady and sure confidence that augurs well for a *débutant*. With a Cæsar's chin, the head would be of a grand type; the eyes in particular being full of penetration, yet not sullied or pinched by the long caution of a mind ever on the watch for the tricks of Fortune.

At the Annual Meeting of the *Académie des Beaux Arts* in Paris, the Memoir read by M. Halévy, the Secretary, was devoted to M. Blouet, an architect of merit.—An official announcement has been put forth, apprising visitors and students of Art in the French capital that the great gallery in the Louvre is to be closed for the purpose of some alterations and entire restoration, and that the works undertaken will occupy six months.—The French papers also mention that Mr. Hogan's model for the statue of Daniel O'Connell, which is about to be erected in Dublin, has been transported to Paris for the purpose of being there cast in bronze, which operation will be effected "during the next few days."—The statue of Froissart, mentioned some weeks ago as just set up at Valenciennes, has been duly inaugurated, not merely with honours to the chivalrous historian, but with ovations to M. Lemaire, the artist of the effigy, who is considered to have succeeded beyond expectation.

Our architectural contemporaries are calling attention to the works projected for the further beautification of Westminster Abbey. Among the principal of these is the introduction of painted glass in the clerestory windows throughout the church. In the present state of opinion as regards ecclesiastical art invention is not to be expected; and in the present torpid state of pictorial imagination it may be as well that this should be the case. But selection, we hope, will not be lost sight of. The style which befits such a crystal lantern as the *Sainte Chapelle* at Paris—or which is delicious, as affording gloom and coolness to the interior of a *Duomo* built in a Florence, where the outward sunshine becomes too importunate—is not

of necessity the style fit for a building already, by its architecture, somewhat of the darkest, and where light has to contend with an atmosphere not pellucid, to say the best of it. Most of all should these particularities be studied, because there is not much chance of the colour in the supposed Abbey windows being borne out or carried off by colour or gilding as applied to the architecture. They must be virtually pictures, in place of being parts of a whole.

If it had been the intention of those who preside over the Collections, Exhibitions, and Schools at Marlborough House to show off their treasures of Art by imprisoning them in the homeliest casket possible, and to warn the students of design by setting up for their wonderment a perpetual eye-sore, they could not have succeeded better than they have done in the "thing" at Brompton, which has been set up to astonish every passer-by: "thing" we call it, because it is neither a building nor a Crystal Palace, nor a tent, but an iron monstrosity, not unlike three waggons—very like three boilers placed side by side, and painted in calico stripes of green and white, as though the intention were to produce a coarse imitation of cheap upholstery. Never yet did polychromy sink so low! We cannot admit that what is temporary in construction, rude in material, and cheap in decoration, need be abominable to the eye,—least of all when a school of Art is in question: having seen what manner of buildings the Germans can run up in a few weeks for their musical festivals, as at Bonn and at Düsseldorf, in which proportion, grace, harmonious colour, and some show of outside elegance could be attained,—nor does the distinction that those buildings were reared with planks of fir, whereas the Brompton monstrosity is constructed of sheets of corrugated iron, in the least reconcile us to so strange a laughing-stock as the "thing" (for we know not what else to call it) in question.

The French journals are unanimous in raising a lament over an artist—said to be of great promise—who has just died in Paris, M. Théodore Chassériau, a pupil of M. Ingres, who had already distinguished himself by works of more than ordinary merit.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Ludwig van Beethoven's Overtures, complete. Newly arranged for the Pianoforte, by Ernst Pauer. (Ewer & Co.)—When we recollect what manner of work has passed for arrangement even among musicians of high standing, we are satisfied that the Preface affixed to these eleven Overtures does not go beyond the truth, in stating that Herr Pauer's labour on the present occasion has been one of love. It is carried through in a masterly fashion, to which too high praise can hardly be awarded. Easy these transcripts are not,—could not by any magic have been made:—they demand length of finger, force of hand, and looseness of wrist; but there is nothing which a pianist of high class cannot accomplish; while none of the tricks so often used to represent orchestral effects—always used fruitlessly—have been resorted to; and the result is something far more like pianoforte music than we are used to see under similar circumstances. These arrangements may rank with Dr. Liszt's transcript, for four hands, of the 'Choral Symphony,' without possessing the great difficulties of that remarkable version.—The appearance of Beethoven's Overtures collectively suggests a remark or two which have not before occurred to us. Out of these eleven preludes, eight are in the key of C (one of these only—that to 'Coriolan'—in C minor):—a lesson to the brilliant gentlemen of the present day, who, in default of brightness of idea, or that knowledge of sonority which does not lie so much in choosing keys as in contrasting tones and arranging harmonies, fancy they gain lustre in proportion as they deck their old phrases and poor concords with the uttermost amount of sharps.—Then, the republication in one group of the four 'Leonora' Overtures reminds us of Beethoven's solicitude in such features and details as interested him. Had he condescended to study vocal effect with one tithe of the patience and

self-correction which he displayed in this wondrous quartett of "curtain tunes," it is impossible for imagination to overtop the heights to which he might have risen as a writer of operas, of church music, and of songs. But the principle of antagonism, which, of later years, has dragged composers into such ridiculous depths in Germany, was already born when Beethoven wrote. "Those singers" were to be neglected, subjugated utterly to the wills of those who never cared to consider what was convenient to the voice;—hence, with all its passages of dramatic force and beauty, 'Fidelio,' for which these four Overtures were contrived, is still an opera in which the failures of effect are many and important. We are reminded, of the amount of ease and fascination within Beethoven's command when he chose to exercise it by the least valuable Overture of the eleven—that to 'King Stephen.' Which among the Italians ever produced melody more graceful, seductive, and piquant in its rhythmic elegance than that of his Hungarian Chorus, written for that play, and wrought into the prefatory *Andante* of its Overture! The Overture No. 9—'Namensfeier'—(numbered *Opera* 115) surely merits a better performance than the solitary one, within the last twenty years, which it has received in London. The lover of coincidences may like to be warned that the main subject of the *Allegro Vivace* has a curious identity with that of M. Auber's 'Le Dieu et la Bayadère' Overture. The *coda* of this same *Allegro*, in the hands of a spirited conductor, ought to become a positive riot of animation and excitement, though the ideas must be owned to be less choice than was Beethoven's rule when writing for an orchestra.—Such are merely a few of the suggestions which we owe to this interesting publication. We are justified, therefore, in recommending it to all thoughtful musicians, and especially to such amateurs as abstain from the most enticing, but most hopelessly interminable, of all musical pursuits—that of collecting scores.

The other pianoforte music before us is not of high quality. *Grace et Coquetterie, Morceau de Salon*, by J. A. Pacher, Op. 18, (Ewer & Co.), reminds us of one of Döhler's poorer *notturni*.—*Sketches for the Pianoforte*, by C. T. Brinner, Op. 306, (same publishers), are slight and unaffected, but quicken no desire to make acquaintance with their 305 predecessors.—"Romance *Muy Doloroso*," Op. 8,—"*Louisa, Notturno Cantabile*," Op. 9,—"*Zuleika and Hassan, Duett*," by Felix Mendelssohn-Bartholdy; transcribed by Wilhelm Sculthess (Wessel & Co.); have no novelty in style or treatment.—In M. René Favarger's *Pantaisie sur La Traviata*, Op. 22 (Cramer & Co.), the composer has taken *Gernont's Romance* 'di Provenza' and the 'Brindisi' in the first act, and arranged them as every composer now-a-days arranges every melody—that is, with "ups and downs" and those arpeggi and thumb passages that are lavished alike on 'Caller herring,' or 'Luther's Hymn,' or the 'Calascionata.'—Of the *Six Melodies for the Harp*, by John Cheshire, in 3 books (Boosey & Sons), the first book is before us,—and the tunes in it are truly innocent.

"*Gentle Spring*" and "*The Lark*," by Mrs. Mounsey Bartholomew (Addison & Co.), are a couple of four-part songs, in the well-known manner of their clever authoresses.—*A Child at Play*, by Wilhelm Sculthess (Dover, Sutton & Potter), has gone to a second edition, and contains some false accents,—"*veiling*" among the number.—"*The Good Rhein Wine*," by John Gray (Chappell & Co.), may be credited with a flashy-coloured lithograph by way of frontispiece. The picture is better than the song.—*The Prophecy of Ada, late Countess of Lovelace, Daughter of Byron, on her Friend Miss Florence Nightingale, written in the Year 1851*,—the music composed by W. H. Montgomery, (Emery & Co.) is one of those pieces of clap-trap to the inevitable assault of which their object has shown herself so honourably averse.—More real than any of the above is "*Quenta si bella imagine*," *Romanza*, by F. Spera (Leader & Cock),—a tuneable Italian song, belonging to the school of Signor Gordigiani, in which the instinct for expressive melody seems stronger than the science.

PRINCESS'S.—On Wednesday, Mr. Kean deemed his promise of producing 'A Midsummer Night's Dream' with appropriate illustrations, to be pictorial. The opening scene presents us with a view of Athens, such as it was in the days of its glory, long subsequent to Theseus,—an anachronism for which Mr. Kean may be pardoned, and which did not require the apology he tenders. The workshop of *Quince the Carpenter* is also a curiosity in its way, and the introduction of furniture and tools copied from the discoveries of Herculaneum shows the diligence that has been exercised to impart historical accuracy, where possible, to the scene.—The moonlight and forest scenes are all excellent,—that in which *Titania's* shadow-magic was presented is something more. The magic circle formed by the moon's rays, and the shadows of the Fairy-dancers thrown on the verdure, are as poetic in conception as delightful in execution. In such inventions, Mr. Kean brings an imagination to the poet's aid which proves him to be of a kindred spirit. There is also a fairy-dance in the wood at the end of the fourth act, during the sleep of the lovers, which is entitled to the like commendation for the like reasons. Mr. Kean takes the drama, not parsimoniously adhering to the usual stage-directions, but suffering his own fancy to disport itself in adding new beauties wherever he can find opportunity.—It is still more gratifying to be able to add, that the play throughout was beautifully acted. Mr. Ryder and Miss Murray as *Theseus* and *Hippolyta* were the perfection of such heroic representatives. *Oberon*, by Miss F. Ternan, and *Titania*, by Miss Carlotta Leclercq, were as fairy-like as could be desired. *Helena*, by Miss Heath, was excellent; and *Hermia*, by Miss Buton, a new actress, was very good. We somewhat object to Mr. T. F. Cathcart's *Lysander*; he showed a tendency to rant, and we recommend more moderation to him in future. The main part of the evening, however, was the *Bottom* of Mr. Harley. He played it as we have seen him play it years ago, "when George the Third was King." It is, as it was, a thing of peculiarities—an eccentric piece of mannerism rather than a character; and carried us back to "the palmy days," as they are called, of the Drama.

Thus much concerning the acting, scenery, and costumes of this revival. But the 'Midsummer Night's Dream' has, of late years, been also musically illustrated whenever it has been brought forward; nor did ever play lend itself more charmingly to such aid and adornment, even though Shakespeare gave to his own verse a melody which would seem, at first glance, incapable of enhancement,—and which would not only seem, but be so, could interpreters be found as musical as the delicious poetry which they have to speak.—It has chanced that a poet in one art has here lovingly bent himself to do homage to a greater poet in another. When a Handel sets 'L'Allegro,'—when a Mendelssohn deals with a roundel and a fairy song by Shakespeare, it is not in the spirit of a painter obliged to History or Fancy for his subject, but in that of a fellow-worker or fellow-creator. The cases of such possible or permissible co-operation are few and far between as "angels' visits." The jewels with which Mendelssohn decked (not over-hung) the poetry of Shakespeare's delicious play furnish the most exquisite example of music applied to an already existing stage work in our knowledge.—They could hardly have been fashioned, let it be added, had not the commission to fashion them been a Court commission, had not the play been a Court play,—in which the best of orchestras and the choicest of singers could be procured to do work to which best orchestras and best singers lend themselves unwillingly. The difficulty of the music is extreme; hence (to come to our point), we cannot hope to see Shakespeare with Mendelssohn adequately worked out in any average theatre,—and Mr. Kean is rather commendable because so much of Mendelssohn's music was given by him, than to be complained of because that which he gave was insufficiently performed. The interpolations are another affair. Bits from Beethoven,

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bits by some *Anonymous*, (not bad of their commonplace kind) mixed with Mendelssohn's fairy work, must offend every one with a musical sense,—as much as lines from 'Samson Agonistes' interpolated into a Shakspearian tragedy, or from Haynes Bayly sandwiched into 'Sir Eustace Grey,' would afflict a poetical ear. We cannot expect a point-device execution of such exquisite music in a theatre not musical,—but we cannot acquiesce in seeing Brabant lace patched with Broussa silk or Yorkshire worsted. —As an illustrating manager, Mr. Kean, with all his picturesqueness and liberality, will do harm rather than good, if to please his public he outrages any one art (be it accessory) for the sake of another. Meanwhile, the effect of the fairy *intermezzo*—of the two-part song—(though weakened by the long interpolated dance before it),—of the gorgeous wedding march—of the absurd music to the mechanics' play, and of the beginning of the *final* chorus (which some stupid hand had been allowed to eke out) were so delicious as to make us wish that in this case Mr. Kean had been contented to let well alone, and to adorn his tasteful and fantastic revival with the entire "suit of musical trimming" of the great German Shakspearian, unaltered and untampered with.

SADLER'S WELLS.—Five years ago the managers of this theatre gained great consideration by the judicious and picturesque manner in which they produced Shakspeare's play of 'Timon of Athens.' On Saturday this revival was reproduced, with new scenery and costume, and with improvements in the details of the performance. The cast is now remarkably efficient. Mr. Eburne, as the Poet, commenced the play admirably. It is a rare thing to find an inferior part so intelligently acted. The character of *Alcibiades* was richly delineated by Mr. Rayner, whose elocution fairly commanded the honours of the evening. The *Apemantus* of Mr. Marston, with his grey hair and spare visage, and raiment to match, was an elaborate portrait, or rather reality;—while his delivery of the biting apothegms of the text gave living proof of the cynical spirit by which they were inhabited. The scene between him and *Timon* in the woods was sustained with rival bitterness, and made a strong impression on the audience. This was, however, succeeded by one still more effective,—the touching interview between the steward and his too-generous master. Mr. Ray's impersonation of the honest servant was marked with an unobtrusive fidelity to nature that merits the highest commendation. Of Mr. Phelps's *Timon* it is not needful for us to say much. What we principally noted in it was a more subdued manner than usual, and a more studious selection of the pathetic points for illustration. An energetic and full-thoughted interpretation of the character, this by Mr. Phelps decidedly is; and as a whole merits the estimation in which it is held by the public.

DRURY LANE.—It would seem as if, whenever an experiment has been made in the high drama at Drury Lane, and failed,—the management forthwith abandons it and turns to an inferior class of drama, requiring less talent and addressed to lower tastes. A new piece answering to this description was produced on Monday, under the title of 'The Adventurer; or, the Fiend's Mountain,' founded on M. Eugène Sue's story of 'Madame Barbe-Bleue,' which again was based on the popular belief in England that James Duke of Monmouth was not executed on Tower Hill, but another person substituted for him. The Duke is supposed to be living in secret with his wife, the reputed French *Bluebeard*, on the Island of Martinique, whither one De Croustillac, a good-humoured chevalier, directs his steps, curious to see a lady who is reported to have murdered three husbands. The Duke himself, in the disguise of a buccaneer, attends him on his expedition, having first fought with him and proved his courage. Meanwhile, the Chevalier is mistaken for the Duke, and falls into the hands of an English naval captain, but is rescued by a party of French soldiers secretly engaged in promoting an insurrection in Cornwall. The Duke ultimately, by his

means, escapes on board a French brigantine; but the Chevalier incurs the danger of being shot, from which he saves himself by leaping overboard, and swimming towards the brigantine, on board of which he is received by the grateful Duke, who resolves thenceforth to disavow politics. Mr. Verner played the Duke, Mr. Barry Sullivan the Chevalier, and Miss Cleveland the Wife, whose first interview with the latter was distinguished by amusing *naïveté*.

OLYMPIC.—This theatre re-opened on Monday, with Mr. and Mrs. Wigan in 'Still Waters run deep,' which was succeeded by 'The First Night.' Both were well received.

MUSICAL AND DRAMATIC GOSSIP.—It is understood that M. Jullien's Winter Promenade Concerts are this year to be given at *Her Majesty's Theatre*. We are told, too, that there is a chance of some winter evening chamber-music, by Herr Ernst.—The first of Mr. Hullah's Oratorios at *St. Martin's Hall*, we hear, is to be 'Israel.'—There are, also, announced *Saturday Concerts* at *St. Martin's Hall*, undertaken by Mr. Stammers,—formerly the manager of the Wednesday Concerts, at Exeter Hall. Mr. H. Leslie's Madrigal company is to be "up and doing" before long; and, it has been said, means to take its part in bringing forward new music. We heard some time ago of a new *Cantata*, by Mr. Lindsay Sloper, which is to be finished in time for these concerts.

That clever person, Mr. Henry Drayton, who appeals to the public in the fourfold capacity of author, actor, composer, and singer, has just fallen into the fashion of the day, and completed a new entertainment for himself and Mrs. Drayton,—which has been successful in the country, and, we are informed, will shortly be produced in London.—Mr. C. Salaman is announcing a lecture, with illustrations, on Music, as connected with the Dance,—a subject of great musical interest, and one, as we have often pointed out, which has been too universally neglected by historians.—The multiplication of mixed entertainments of this kind is a curious testimony to the determination of the English to be amused anywhere, save at home. Out of every popular author it seems as if some half-dozen "interpreters" could make a livelihood by singing or recitation. We now read of a lady and gentleman "doing very well," as the phrase runs, with an entertainment from the works of Prof. Longfellow.

An inquiry thrown out some weeks ago concerning the Sunday Band movement was answered the other day in the best of all ways by a publication of the balance-sheet for a season just closed. This exhibits a sum of some \$0L in hand against next season.

We perceive that a new oratorio, entitled 'Moses,' written by Mr. Capes, is about to be produced, on the 23rd of this month, by the Stroud Philharmonic Society.

The Duke of Cambridge is instituting inquiries into one of our military institutions, which will tell, in more senses than one, on our world of musicians. The new Commander-in-Chief is endeavouring to ascertain the possibility of economizing the present race of civilian band-masters—by establishing musical classes in the regiments, for the training of the players,—and, it must be inferred, for the training up the best among them to the duties of conductors, leaders, and principal instrumentalists. If this inquiry be followed by the carrying out of any measures, our "crack regiments" must, for a while, be contented with poorer piping and simpler music than they have been used to present in the barrack-yard and on parade. But our orchestras may profit: since the leisure of our best wind-instrument players may be increased,—and thus closer rehearsal may become possible than it is at the time present, when it may chance that the first *trombone* is due at a given hour at the Palace, and that the serpent and the ophicleide must run for it, or they will be too late at Knightsbridge or Albany Street.

We are only too glad to hear of new singers,—no matter whence. Mr. Millard, an American gentleman, with a tenor voice, is here,—we trust,

to strengthen the too thin rank of our tenor singers. The name, too, of Mr. Santley, as a young English *basso*, coming forward in Italy, of whom good expectations are entertained, has reached us.

Madame Medori's *début* at the *Grand Opéra* of Paris, in 'Les Vêpres,' by Signor Verdi, seems to have been a failure. It is easy to understand how the Lady proved unable to revive the attractions of a work which had ceased to attract, ere the Lady for whom it was written, Mdle. Cruvelli, left the stage—one of Signor Verdi's poorest operas. Vexation and ruin seem to hang over that theatre at present,—since letters from Germany assure us that M. Meyerbeer declines giving 'L'Africaine' to the *Grand Opéra*, with its present *troupe*. Possibly, therefore, his next production may be the new opera, with only three characters and no chorus, which he is understood to have prepared for the *Opéra Comique* of Paris; by way of rebuking those who have accused him of over-elaboration. It will not surprise us if this prove the most difficult of all the master's works.—To close this paragraph, we may announce that the authorized edition of 'L'Étoile,' published with the Italian text, recitatives, and snatches of song, added for Covent Garden Theatre, and with the English version, prepared at the instance of M. Meyerbeer, will be shortly published in London.

The opening of the Italian Opera at Paris for the season does not seem to have been brilliant. Madame Alboni is described as singing, with the carefulness of one not quite at ease, in 'La Cenerentola'; as acting no more than she ever did,—and as accompanied by playfellows inferior to those of past seasons. The music, too, is described as having stood in need of rehearsal. Signor Calzadò, the new manager, is in difficulties, owing, it is said, to the high pretensions of the proprietors of Signor Verdi's scores, which preclude the possibility of his giving any of that composer's operas in an Italian theatre at Paris. This is made worse by the fact that 'Il Trovatore' is the only new Italian opera produced for many a day which has been in the least profitable. Should a ban be put on 'La Traviata,' what is Mdle. Piccolomini to do?—The names of two Italian composers new to us (may they prove new composers!) may be mentioned: these are *Maestri* Pistilli and Ponchielli.—The Italian column of *La Gazette Musicale* describes 'Il Buondelmonte' of Signor Pacini as being so attractive at Florence with Madame Barbieri-Nini as heroine, that though the opera is not a new one, it might be worth trying elsewhere than in the Tuscan capital.

A book of slight French musical reading, entitled 'The Lives and Adventures of Famous Singers, the Musicians of the Empire, followed by the Anecdotal Life of Paganini,' just put forth by the MM. Escudier, may be noticed here as one of the nothings with which the amateur can while away half an-hour in a parlour window;—this not so much because it is a collection of papers which have appeared elsewhere, as because it contains statements which are incorrect, and anecdotes (to say the least of them) apocryphal. A single proof of our first epithet may be given in adverting to the notice of Madame Pasta, which has been written with every desire to do justice to that incomparable artist. Quoting from a "contemporary Biography," by M. Rabbe, the MM. Escudier call attention to Madame Pasta as a "unique, inasmuch as no person ever heard her execute a shake." Thus do men write history!—It happens that Madame Pasta's shake, and the variety of applications to which she turned this abused, mechanical, and yet indispensable grace, were among the points of her execution most largely commented on by her admirers. It happens that Signor Pacini's familiar *cavatina*, 'Il soave e bel contento,' the seizing effect of which lies in the solidity and force of a sudden shake, contrasted with the detached *staccato* of the first bar, was written for Madame Pasta, and introduced by her!—No less astounding are some of the anecdotes of Paganini's residence in England,—one in particular, devoted to a scene at Holland House, where *Milord* had the lights put out, and had engaged "Anne Radcliffe," the most popular novelist in England, to improvise a most bloody tragedy, commencing with

a murder, and ending with Retribution brandishing his flaming sword,—to which charming story Paganini improvised on his violin music suitably grim and melo-dramatic. Such tales, as put forth by persons aspiring to some credit, are too amazing to call for critical reproof,—but in point of value they amount to nothing more than the caricatures laughed over in the parlour window, and then flung out! The only portion of the book which can be said to have the slightest worth is the chapter "On the Music of the Empire,"—since there the pickings are from writers more accurate than M. Rabbe. It has been executed, too, with the most care. The reader will find a neat collection of oldish stories, telling how Napoleon detested Cherubini, and allowed himself to be flattered by Lesueur,—how it required all the might of gentle Empress Josephine's protection to bring Spontini's 'Vestale' forward, after a year of rehearsals, and a fortune spent in copyings of the changed MSS. —and why Crescentini got his rich presents and decorations. The following anecdote, creditable to the constancy of the greatest French actress of modern times, has of course been in print before; but as it is brief, we may give it when parting from this flimsy book.—

Since I have named Papillon de La Ferte, the Minister for Public Diversions of his day [says M. Escudier], I may recall this little anecdote.—In 1815, when the Restoration was pursuing the Emperor's partisans with so much angry zeal, M. de La Ferte, talking one evening with Mlle. Mars, who chanced to be in the private saloon of the *Comédie Française*, said to her, "Well, Mademoiselle, do you mean always to continue a firm Bonapartist?"—"Sir, I do," was her answer, "ill butterflies (*papillons*) shall become eagles!"

The name of Count Mathew Wilheorski, well known to all stringed-instrument players, as among the most eminent musical amateurs of our time, must be added to the year's obituary. He died at Moscow, in the midst of the Coronation festivities just ended.

MISCELLANEA

Hearder's Induction Coil.—We have the following from a Correspondent:—"At a meeting of the Plymouth Institution in March of the present year, Mr. J. N. Hearder, of Plymouth, brought forward his modification of the induction coil machine, possessed of very great power, whilst the length of wire was not more than one-third the quantity employed by M. Ruhmkorff of Paris. Since that time Mr. Hearder has introduced other improvements in the machine, and has now produced one containing one-sixth less in length of wire than the first one, but possessing double the power. It was exhibited on the 17th inst. at the Royal Cornwall Polytechnic Society, and received their first silver medal. Mr. Hearder pointed out some of the peculiarities of the machine, and stated that he had been enabled by its use to develop an entirely new law of electrical action, which was made the subject of distinct communication to the Society. He considers that the mode of insulation adopted by M. Ruhmkorff must be very defective, since, according to his calculation, it ought to furnish sparks between the terminals five or six times as long as those usually afforded by the instrument."

A Relic.—The following item has been exciting the speculation of the curious:—"It is stated that in cutting through Oliver Street, New York, for the purpose of extending the Bowery, a tombstone was exhumed and a perfect skull found beneath it. The inscription was in Hebrew characters, and after being submitted to the inspection of many learned citizens of the Israelitish persuasion, it was deciphered to bear the name 'Granada,' while the date runs back some 399 years, which was before the discovery of America by Columbus."—We are surprised that it should not have occurred to the writer of this paragraph, that the most probable explanation of the subject was that some very pious emigrant might, in the early days of the settlement of America, have carried with him to his new home, the bones and tomb of a respected progenitor.—*Jewish Chronicle*.

TO CORRESPONDENTS.—A Constant Musical Reader—John—Mr. Janson—P. H. H.—received.
J. G.—Our Shakspearian friend's memory, we fancy, has betrayed him.

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THOMAS'S XYLO-iodide of SILVER.—This important photographic preparation is extensively used at all the Photographic Establishments. Its superiority is universally acknowledged. Foraminations from the best Photogenic Chemicals and Apparatus of the day, warrant the assertion, that hitherto no preparation has been discovered which produces uniformly such perfect pictures, combined with the greatest rapidity of action. Free from spots, stains, or any other kind of blemish. In all cases where a quantity is required, the two solutions may be had at wholesale price in separate bottles; in which state it may be kept for years, and need not be altered in any manner. For the instruction of the public, each bottle is stamped with a red label, bearing my name and address, RICHARD W. THOMAS, Chemist, 10, Pall Mall. To counteract the effects of the XYLO-iodide of SILVER BATH for the above preparation may be always obtained of R. W. THOMAS, ready made, at a cost little more than the price of ingredients used.—CAYSTAL VARNISH, prepared from the finest GUM ARABIC, and is found to be the best for protecting Pictures. The coating will be found free from stickiness, hard, and transparent. It dries immediately. XYLO-iodide of SILVER BATH, for rendering the Positives on Paper dark and rich in colour. Instructions for Use gratis.—CYANOGEN SOAP, for removing all kinds of Photogenic Stains. The genuine is made only by the inventor, and is secured with a red label, bearing this signature and address, RICHARD W. THOMAS, Chemist, No. 10, Pall Mall, Manufacturer of Pure Photogenic Chemicals and Apparatus. And may be procured of all respectable Chemists, in pots, at 1s., 2s., and 3s. 6d. each, through Messrs. Edwards, 57, St. Paul's Churchyard; and Messrs. Barclay & Co. 93, Farringdon-street, Wholesale Agents.

PELICAN LIFE INSURANCE COMPANY,
ESTABLISHED IN 1797,
7, Lombard-street, City, and 67, Chancery Cross, Westminster.

Directors.
Robert Gurney Barclay, Esq., Chairman
William Cotton, D.C.L., F.R.S.
John Davis, Esq.
William Walton Fuller, Esq.
James A. Gordon, M.D., F.R.S.
Henry Gage, Esq.

NOTICE.
In order to remove any apprehension that might be entertained as to the perfect Security of the Policies granted by the PELICAN LIFE OFFICE, the Directors have omitted every Clause that would render them void by reason of any error in the Statements made by the Assured before or at the time of effecting an Insurance.

Moderate Rates of Premium with Participation in Profits.
Low Rates without Profits.
In connection with Life Assurance on approved security.
For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.
ROBERT TUCKER, Secretary.

HOCKIN'S OPERATOR'S NEGATIVE

COLLODION is unsurpassed in sensitiveness and density, price 12s. per 900s. exclusive of bottles.

ALBUMENIZED PAPER, 17s. 11. 11. 5s. per quire: Waxed do., 7s. 6d. Amber Varnish, 12s. per pound: Crystal do., 4s.; both dry hard immediately without artificial heat.—Lenses and Apparatus of their own Manufacture.—Pure Chemicals.

HOCKIN'S PRACTICAL HINTS ON PHOTOGRAPHY.
Third Edition, 1s. 6d. per copy.
HOCKIN & CO. Operative Chemists, 33, Duke-street, Manchester-square, London (late 289, Strand).

NORWICH UNION LIFE INSURANCE SOCIETY.

This Society has been established FORTY-FOUR YEARS, upon the principle of Mutual Assurance, during which period it has issued 39,000 Policies, and paid to the representatives of 5,225 deceased members £450,610. sterling.

NATIONAL PROVIDENT INSTITUTION,
45, GRAVESEND-STREET, LONDON.
FOR MUTUAL ASSURANCE ON LIVES, ANNUITIES, &c.
Enrolled under the Acts of Parliament relating to Friendly Societies.

Chairman—SAMUEL HAYTHURST LUCAS, Esq.
Deputy-Chairman—CHARLES LUSHINGTON, Esq.
John Bradbury, Esq.
William Miller, Esq.
John Feltham, Esq.
Charles Gilpin, Esq.

J. T. Conquest, M.D., F.R.S. Thomas Hodgkin, M.D.
Bankers—Messrs. Brown, James & Co., and Bank of England.
Solicitor—Septimus Davidson, Esq.
Consulting Actuary—Charles Ansell, Esq. F.R.S.

Abstract of the REPORT of the Directors for 1855:—
The number of Policies issued during the year.....1,073
Assured the sum of.....£568,449
Annual Premiums thereon.....£18,445 8 6
Policies issued from the commencement of the Institution in December, 1810.....18,567
Policies now in force.....13,740
Annual Income—From Premiums (after deducting 35,348s. 18s. 3d. for interest on invested capital).....£290,763 18s. 5d.
Amount returned to Members in abatement of Premiums.....£240,134 11s. 8d.
Amount of Bonuses added to sums assured.....£156,364 0s. 0d.
Amount paid in claims by death from the commencement of the Institution.....£525,351 10s. 11d.
Balance of receipts over the disbursements in the year.....£118,889 7s. 8d.
Increasing the Capital Stock of the Institution to.....£1,911,049 17s. 4d.

At the last division of surplus profits made up to Nov. 20, 1855, the reductions varied from 6 to 20 per cent. on the original amount of premiums, according to the age of the member, and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.
The next Division of Surplus Profits will be made up to the 30th November next (1857), and Persons effecting Assurances on the 30th of November next will be entitled to one Year's Profits.
Members whose premiums fall due on the 1st of October, are reminded that they must be paid within 30 days from that date.
The Directors' Report for 1855 may be obtained on application, Sept. 17, 1856. JOSEPH MARSH, Secretary.

MICABLE LIFE ASSURANCE SOCIETY,

80, Fleet-street, London.
Incorporated by Charter of Queen Anne, A.D. 1706, and empowered by Special Acts of Parliament, 8 Vict. c. 8, and 17 Vict. c. 12.

Directors.
Francis George Abbott, Esq.
Benjamin John Armstrong, Esq.
John Barker, Esq.
Richard Holmes Bate, Esq.
Charles Fildes, Esq.
Mr. Sergeant Merewether.
Robert Obbard, Esq.
George Ogbe, Esq.
Mark Beauchamp Peacock, Esq.
James Pulman, Esq.
Right Hon. Sir Edward Ryan, Bart.
Physicians—Francis Bodd, M.D., 34, Gower-street, Bedford-square; and Theophilus Thompson, M.D., F.R.S., 3, Bedford-square.
Solicitor—Charles Hovington, Esq., Fenchurch-lane.

Bankers—Messrs. Gossling & Sharpe, Fleet-street.
This Society has been established upwards of a century and a half, and is the oldest Life Assurance Institution in existence. Its principles are essentially those of mutual assurance, and the whole of the profits are divided among the members.

Policies entitling assureds to participate in the profits, and in virtue of which the lives assured are added to the bonus plan established in 1845; but policies are also granted for fixed sums, without participation in profits, upon a reduced scale of premiums, on the lives of persons who do not, in right thereof, become members. Assurances may be effected on the lives of persons in every station or profession, and upon every contingency depending on human life. No charge is made for policy stamps.
The rates of premium required by this Society are moderate; the sums assured by its policies are guaranteed by a large accumulated capital invested in the Government, freehold estates, and other approved securities; and the expenses of management amount only to about three per cent. on the annual income.
The Directors are empowered to lend monies upon mortgage of freehold estates, life interests, &c., and loans of sums not less than 50l. are granted upon the security of the Society's policies after three years' payments have been made.
Prospectuses and every information may be obtained at the Office.
HENRY THOS. THOMSON, Registrar.

UNION ASSURANCE SOCIETY
(FIRE—LIFE—ANNUITIES).

Instituted in the reign of Queen Anne, A.D. 1714.
81, Cornhill, and 79, Baker-street, London.
Temporary Offices: Royal Exchange-buildings—The Offices in Cornhill being rebuilding.

DIRECTORS.
J. REMINGTON MILLS, Esq., Chairman.
HENRY ALDWIN SOAMES, Esq., Deputy-Chairman.
James Bentley, Esq.
Thomas Bodley, Esq.
Daniel Britten, Esq.
Nicholas Charrington, Esq.
R. Preston Child, Esq.
William Gilpin, Esq.
Thomas Mills, Esq. M.P.
John Morley, Esq.
John Paynter, Esq.
John Rogers, Esq.
Henry Rutt, Esq.
George Spencer Smith, Esq.
Richd. Hermann Solly, Esq.
W. Foster White, Esq.
Samuel Wilson, Esq. Adm.
Stephen Wilson, Esq.

The LIFE BONUS of the year 1855, of four-fifths of the profits of the LIFE DEPARTMENT, has been just declared, and (with the exception of a reserve of nearly 20,000l. to accumulate towards the next Bonus of 1859) is payable upon and with the sum insured.
The Directors beg to state that, by a recent change in the regulations of this Society, the assured realise the advantages of MUTUAL OFFICES by sharing the profits (with the exception of one-fifth as a small compensation for the necessary guarantee), and are free from the liability incurred by the members of Mutual Societies.

The accumulated invested capital now amounts to upwards of ONE MILLION sterling.
THOMAS LEWIS, } Joint-Secretaries.
WM. B. LEWIS, }

* Fire Policies due on Michaelmas-day are payable before October 14th.

ECONOMIC LIFE ASSURANCE SOCIETY.

HENRY FREDERICK STEPHENSON, Esq., Chairman.
ROBERT EDDULPH, Esq., Deputy-Chairman.

ADVANTAGES.—The lowest rates of Premium on the Mutual System.
The whole of the Profits divided among the Assured every Fifth Year.
No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.
Policies in force, upwards of 7,500.
The Assurance Fund amounts to 1,500,000l. Income upwards of 240,000l. per Annum.
The sum of 287,000l. was added to Policies at the last Division, which produced an average Bonus of 67l. per Cent. on the Premiums paid.

For particulars apply to
ALEXANDER MACDONALD, Secretary,
6, New Bridge-street, Blackfriars.

ANNUAL PREMIUM to Assure 100l. for the Whole Term of Life, with Participation in the Profits.

Age.	Premium.	Age.	Premium.	Age.	Premium.
	£ s. d.		£ s. d.		£ s. d.
15	5 10 8	25	1 19 0	35	2 10 11
20	1 14 7	30	2 4 3	40	3 19 9

BONUS.
THE DIRECTORS OF THE

STANDARD LIFE ASSURANCE COMPANY.
PANY request attention to the advantage of joining the Company before the 15th of November next, when the Books will be closed for the current year, and the lists of Policies completed for 1856, with reference to the right of Participation at Future Divisions of Profits. Such Policies will rank for Five Years' Bonus in 1860, and will secure One Year's additional claim for Profits at each future Division over later Entrants.

Examples of Bonus already declared.

Date of Policy.	Sum in Policy.	Bonus Additions to 1855.	Sum in Policy with Bonus Addition.
15th Nov. 1825	£1,000	£1,132 0 0	£2,132 0 0
— 1830	1,000	567 0 0	1,567 0 0
— 1835	1,000	528 0 0	1,528 0 0
— 1840	1,000	347 0 0	1,347 0 0
— 1845	1,000	174 10 0	1,174 10 0
— 1850	1,000	64 0 0	1,064 0 0

LONDON—89, KING WILLIAM-STREET.

Chairman of the Board.
The Right Honourable the Earl of Aberdeen.
Ordinary Directors.
Thomas H. Brooking, Esq., 14, New Broad-street.
John Griffith Frith, Esq., Austin-friars.
Alexander Gillespie, Esq., 3, Billiter-court.
John Scott, Esq., 4, Hyde Park-street.
Sir Anthony Oulphant, Bt.
Francis Le Drouin, Esq., 3, Crosby-square.

THE STANDARD LIFE ASSURANCE COMPANY was established in 1835, and its progress has been most successful. During the Ten Years from 1845 to 1855, the Assurances effected amounted to upwards of Four and a Half Millions sterling; and during the year from 1854 to 1855 alone, the New Assurances amounted to upwards of 600,000l.

BEING THE LARGEST BUSINESS TRANSACTED IN GREAT BRITAIN DURING THAT PERIOD BY ANY ASSURANCE OFFICE.

The LARGE FUNDS which the Company have accumulated are invested on the security of Land and in Government Securities, and these securities are subject to investigations by professional gentlemen at intervals of five years. Such an investigation took place last year, when the Committee reported that "the whole of the Investments are of the very best and safest description, and they have no hesitation in stating their belief that there is not one of them which would not be accepted as a security if it was now proposed to the Board for the first time."

The INCOME of the Company is about a QUARTER of a MILLION sterling.
The position of the STANDARD, and its whole Terms and Conditions, are such as to give it the strongest claims on public support.

WILL THOS. THOMSON, Manager.
H. JONES WILLIAMS, Resident Secretary.
London, Edinburgh,
89, KING WILLIAM-STREET. 3, GEORGE-STREET.
Agents in all the Principal Towns of the Kingdom.

BRITANNIA LIFE ASSURANCE COMPANY, 1, PRINCES-STREET, BANK, LONDON.

Established August 1, 1855.
Empowered by Special Act of Parliament, 4 Viet. cap. 9.

Directors.

Major-General Alexander, Blackheath Park, Chairman.
William Bardsley, Esq., 145, Fenchurch-street.
George Berington, Esq., Neckinger Mills, Bernondsey.
P. P. Cockrell, Esq., Shadwell and Twickenham.
George Cohen, Esq., Shacklewell.

Mills Coventry, Esq., White Hart-court, Lombard-street.
John Drowett, Esq., 50, Cornhill.
Erasmus Robert Foster, Esq., 1, Princes-street, Bank.
T. S. Girdler, Esq., 7, Tokenhouse-yard.
H. L. Smale, Esq., Doctors' Commons.

Standing Counsel—H. Bellen den Ker, Esq., 8, Old-square, Lincoln's Inn.

Solicitors—Messrs. M'Leod & Stanning, 14, London-street, Fenchurch-street.

Bankers—Messrs. Dimesdale, Drowett, Fowlers & Barnard, 50, Cornhill.

A Table of Increasing Rates of Premium, especially useful to Creditors for securing Loans or Debts.
Half-credit Rates, whereby half the Premium only is payable during the first seven years.

Sum assured payable at Sixty, or at death if occurring previously.
Orphans' Endowment Branch, affording the means of having Children educated and started in Life, by securing to each Child an Annuity, to commence at the death of the Parent.

BRITANNIA MUTUAL LIFE ASSOCIATION.

Empowered by Her Majesty's Royal Letters Patent.

Profits divided Annually.
Premiums computed for every Three Months' difference of age.
Half-Credit Assurances on a new plan, peculiarly advantageous to Policyholders.

At the last Annual General Meeting a reduction of 30 per cent. was made in the current year's premium on all participating Policies.

(PROPRIETARY.)				(MUTUAL.)			
Age.	Half-Prem. First 7 Years.	Whole Prem. remainder of Life.		Age.	Annual Prem.	Half-Yearly Prem.	Quarterly Prem.
30	£. s. d.	£. s. d.	Yrs. Mos.	30	£. s. d.	£. s. d.	£. s. d.
30	1 1 9	3 3 6	0	30	7 7 8	1 4 8	0 12 8
40	2 2 13	4 4 0	3	40	7 7 8	1 4 8	0 12 8
50	3 3 6	4 4 0	6	50	7 7 8	1 4 8	0 12 8
60	3 3 6	4 4 0	9	60	7 7 8	1 4 8	0 12 8

E. R. FOSTER, Resident Director.
ANDREW FRANCIS, Secretary.

Special Notice.—Third Division of Profits.

The unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of Partnership, as is the case in Mutual Offices.

Established nearly a Quarter of a Century.

Annual Income upwards of £125,000.

The Funds or Property of the Company, as at 31st December, 1855, amounted to 566,124l. 2s. 6d., invested in Government and other approved Securities.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

8, WATERLOO-PLACE, PALL MALL, LONDON.

CHAS. DOWNES, Esq., Chairman.

HON. FRANCIS SCOTT, M.P., Deputy-Chairman.

By order,

P. MACINTYRE, Secretary.

NORTH BRITISH INSURANCE,

Accumulated Life Premiums,
£621,437.

ESTABLISHED
1809.

Annual Life Revenue,
£112,693.

All the benefits of Life Assurance are offered by this Company to their fullest extent, combined with the first great requisite of an Assurance Office, viz. :—

ABSOLUTE SECURITY THAT THE SUM STIPULATED IN THE POLICY WILL BE FORTHCOMING WHEN DUE.

The Company being Proprietary, specially empowered by Royal Charter and Act of Parliament, the assured have no mutual liability, while they receive NINE-TENTHS or NINETY PER CENT. of the PROFITS.

SEVEN YEARS' PROFITS will be distributed in 1859, and participating Life Policies, if effected immediately, will secure three years' share thereof.

FORMS OF PROPOSAL and all necessary information may be obtained on application at the Company's Office,

No. 4, NEW BANK BUILDINGS, LOTHBURY, LONDON.

President—HIS GRACE THE DUKE OF ROXBURGHE, K.T.

LONDON BOARD.

SIR PETER LAURIE, ALDERMAN, Chairman.

JOHN I. GLENNIE, Esq., Deputy-Chairman.

GEORGE BISHOP, Jun. Esq.
WILLIAM BORRADAILE, Esq.
ARCHIBALD COCKBURN, Esq.

JOHN CONNELL, Esq.
PETER NORTHALL LAURIE, Esq.
R. P. RICHARD, Esq.

ALEXANDER DOBIE, Esq., LANCASTER-PLACE, Solicitor.

JOHN WESTER, M.D. F.R.S., Physician.

ROBERT STRACHAN, Esq., Secretary.

Bankers—UNION BANK OF LONDON.

SUN LIFE ASSURANCE SOCIETY, LONDON.

Policies effected with this Society now will participate in FOUR-FIFTHS OR 80 PER CENT. of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established Offices; and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

PROTECTION AGAINST ADULTERATION AND FRAUD.—All Family Supplies of best quality, full weight and imperial measure, procured—at a moderate commission upon the wholesale prices, without speculative profits, with a saving of time and trouble—through a single House of Business in London, viz. :—

THE UNIVERSAL PURVEYOR COMPANY (LIMITED).
The following Departments are now more fully in operation :—Groceries, Provisions—Wine, Spirit, and Beer—Italian Articles—Pickles and Sauces—Soaps and Candles.

The additional Lists of the Company include Drugs, Stationery, Books and Music, Articles for general use, Articles of the Toilet, Outfitters, Saddlery, Haberdashery, Calicoes, Linens, &c., Ironmongery, Backgammon and Chess Boards, Cigars, &c. &c. Railway, Parcel Delivery Companies, Penny Boats, Penny Postage, Money Orders, &c. must cause a revolution in trade, similar to the revolution accomplished in the carriage of passengers and goods. On this ground.

THE UNIVERSAL PURVEYOR COMPANY (LIMITED) is a Commercial Enterprise required by the Progress of Society.

Board of Directors.

Sir THOMAS TANCRED, Bart., Chairman.

Rear-Admiral DUNDEE, Woolwich.

ROBERT RAIKES, Esq., Treherbert, Aberystwyth.

J. LECHEVALIER ST. ANDRE, Esq., 23, King William-street, Charing Cross.

With power to add to their Number.

CAPITAL, 30,000l., in 3,000 Shares of 10l. each, to be paid on Allotment. Proposed to be increased to 100,000l.

List of Prices. List of Customers, and General Prospectus sent free on application. The List of Prices is revised monthly.

In the Second Month of the Company the Sales averaged 12,000l. a year.

Address for Orders, 83, CANNON-STREET WEST, CITY ; or 23, KING WILLIAM-STREET, STRAND.

Applications for Shares to be addressed to the Secretary of the Company, at 83, Cannon Street West, City.

ESTABLISHED IN 1838.

INTERNATIONAL LIFE ASSURANCE SOCIETY, for Life Assurance, Survivorships, Annuities, Endowments, &c. Capital, 500,000l. Income, 90,000l. per annum.

No charge for Policy stamps—Chief Office, 148, Strand.

EDMOND S. SYMES, Chairman.

THE PATENT DUETT CONCERTINA.

It is 11 1/2 in. Gd. and 2 1/2 in., with a mahogany box. This novel instrument comprises two Concertinas, enabling a single performer to play duets or melodies with an insulated accompaniment. It is also admirably suited to the voice, and combines results not to be obtained in any instrument of the description. Tutor and Eight Books of Airs for Duet, 2s. each. Inventors—WHEATSTONE & Co. Patented of the Concertina as used by the most celebrated Performers at the Public Concerts, 20, Conduit-street, Regent-street.

THE NEW CYLINDER PRIZE FLUTES.

—It were not too much to say that these radical changes in the construction of this Flute have given to this instrument a capacity for the production of sweet sounds heretofore wholly unknown, while it retains all its well-known peculiarities, and these highly intensified, and is directed of the difficulties of blowing and manipulation inherent in the old instrument.—Times.

Every kind of Flute upon the new and old systems.—Cartie's Sketch, price, by post, 1s., gives a full description.—RUDALL, ROSE, CARTIE & Co. 100, New Bond-street, and 20, Charing Cross.

CONCERTING TELESCOPES.—These

celebrated Instruments, measuring, when closed, 3 1/2 in., possessing power sufficient to show the moons of Jupiter, price 30s.; sent through the post, 31s.

The same instrument, with an additional Eye-piece, Sun-glass, and Clip-stand, in a case, price 35s.; by post, 35s.

To be had of the Maker, JOHN DAVIS, Optician, DERRY.

ACHROMATIC MICROSCOPES.—

SMITH & BECK,

MANUFACTURING OPTICIANS,

6, COLEMAN-STREET, LONDON.

Have received

THE COUNCIL MEDAL OF THE GREAT EXHIBITION OF 1853.

THE FIRST-CLASS PRIZE MEDAL OF THE PARIS EXHIBITION OF 1855.

"For the excellence of their Microscopes."

An Illustrated Pamphlet of the 101 EDUCATIONAL MICROSCOPE, sent by post on receipt of six postage stamps.

A GENERAL CATALOGUE for MARCH, 1856, may be had on application.

F. DENT, 61, STRAND, and 34 and 35,

ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole maker in the United Kingdom of the watches and clocks used in the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Diploids, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 5 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6s.; Church Clocks, with Compensation Pendulum, 2s.

THE PERFECT EIGHT-DAY WATCH.—

A MOST IMPORTANT INVENTION.—L. MEASURE & CO., Patented of the Eight-day Watch, 13, KING WILLIAM-STREET, Charing Cross, beg respectfully to announce that they have succeeded in perfecting an EIGHT-DAY WATCH, for which patents have been obtained in England, France, Belgium, and Holland. These sound English Watches, which do not exceed in size and price the ordinary Watches now in use, require to be wound up only once a week with three turns of the key, instead of every day with six or seven turns, thus greatly diminishing the wear upon the works, and warranted to go correctly. An inspection is solicited. Silver Levers, four holes jewelled, from 6l. 10s.; Gold Levers, four holes jewelled, from 15 guineas.

ELKINGTON & Co. PATENTEES of the

ELECTROPLATE, MANUFACTURING SILVER-SMITHS, &c. 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decorations in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process afford no guarantee of quality.

21, REGENT-STREET, and 45, MOORGATE-STREET, LONDON; and at their MANUFACTORY, NEWHALL-STREET, BIRMINGHAM.—Estimates and Drawings sent free by post. Re-plating and Gilding as usual.

GLASS AND CHINA.—PELLATT & CO. have

now on view at their large SHOW-ROOMS, Nos. 28 and 29, BARKER-STREET, PORTMAN-SQUARE, the Largest and choicest Stock of Glass and China in England, and all marked in plain figures, for cash.—MANUFACTORY and CHANDELLER SHOW-ROOMS, HOLLAND-STREET, BLACKFRIARS.

OSLERS' TABLE GLASS, CHANDELIERS,

LUSTRES, &c. 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decorations in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

HOLLOWAY'S PILLS AN UNFAILING

CURE for DROPSY.—This truly distressing complaint is sufficiently prevalent amongst individuals, especially females, after attaining a certain period of life. Unusually and painful swellings of the extremities in the first place announce, and subsequently confirm, the advent and progress of the malady. There are hundreds of sufferers from Dropsy, however, who, when their disease even has attained a formidable height, have been completely cured by taking Holloway's Pills, a medicine pronounced by millions as the most successful ever introduced to the world.—Sold by all Medicine Vendors throughout the world; at Prof. Holloway's Establishments, 244, Strand, London; and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidry, Smyrna; and E. Muir, Malta.

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